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CLARKE'S
NEW METHOD
FOR
REED ORGANS.

A Comprehensive System of Instruction, and an Improvement on all other
Methods for the Simplicity and Progressive Character

OF ITS

STUDIES, EXERCISES, SCALES, VOLUNTARIES, AND RECREATIVE PIECES.

Containing an Admirable Selection of Choice Pieces of every grade of difficulty, from Favorite and Popular Authors, thus relieving the tediousness of Studies and Exercises, and making the Method Interesting, as well as Instructive to Pupils; adopting, in this respect, for Reed Organs the System so successfully carried out for the Piano-Forte in "Richardson's New Method" for the latter Instrument.

ARRANGED EXPRESSLY FOR

CABINET, AMERICAN, METROPOLITAN, PRINCE & CO., CARHART & NEEDHAM, BURDETT, ESTEY,
AND ALL OTHER REED ORGANS. ALSO FOR THE MELODEON AND HARMONIUM.

BY

WILLIAM H. CLARKE,

AUTHOR OF "THE AMERICAN ORGAN INSTRUCTOR."

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET.
NEW YORK: C. H. DITSON & COMPANY.

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Alfred Lynd, Aug. 6, 1869.

P R E F A C E.

Since the introduction of the Melodeon, reed instruments have been brought to a much higher degree of perfection. The Harmonium was the next development, and subsequent improvements were deemed so important, that these instruments received the general name of "Organs." Each manufacturing house prefix a distinct *title* to their particular class of organs, which is known as their *trade-mark*. These organs have been very efficacious toward increasing a desire for a better class of music in sections of the country remote from the large cities. The connected style which they best interpret, gives a very satisfactory enjoyment to those in the home who pursue the study of music to a limited extent. It is not possible to produce from the piano-forte such swelling chords and sustained orchestral effects as may be obtained from these instruments. The scope of organ music is limited as compared with that of the piano-forte, and a Method for the reed organ would not necessarily be so elaborate as one for the former. The compass of the music is seldom more than four octaves in one composition, and the tones of the instrument are more sonorous in the centre of the key-board, where the richest effects are produced.

Our New Method has not been prepared in the interest of any individual manufacturing house, but for those who possess instruments of any maker, and who are desirous of becoming good performers. It has also been prepared as an aid to teachers, who have often expressed their need of a book arranged upon a better system of instruction than has hitherto been published. For the reason that organ pieces are not introduced in a vocal method, songs, duets, &c., for the voice, are omitted in this work. Many pieces in the order of progression will at first appear difficult, but they are introduced at such a stage, that the pupil having received previous preparation will have sufficient musical knowledge to overcome the difficulties by diligent practice. Light and easy pieces of recreation are also interspersed as a relief from study, and to give encouragement. A careful study of each page in its order will prepare the pupil to be able to play and understand all the different styles of music which may be found published for reed instruments.

The *themes* from which most of the selections have been made are of high authority, but since they are not the original arrangements of the composers, and have been adapted especially for this work, the names of the authors are not given with the pieces. The selections are from themes by BATTISTE, BATTMAN, BEETHOVEN, BELLINI, BODENSCHATZ, BRUNEAU, FLOTOW, GOUNOD, HANDEL, HAYDN, KALLIWODA, MAZAS, MENDELSSOHN, MOZART, PLEYEL, RINK, ROSSINI, SCHUBERT, SCHULTY, SPINDLER, SPOHR, &c.

WILLIAM H. CLARKE.

PUBLISHERS' NOTE. — *The general adoption of this work by the best teachers as a Standard Book of Instruction for those who desire to become the most accomplished performers, has led us to issue a new work by the same author, as a companion to the "New Method," adapted to the wants of all classes, with entirely different contents, not so elaborate in execution, with an easy and attractive system of instruction, and pleasing Recreations arranged from the popular Marches, Waltzes, Polkas, Operatic Gems, and Melodies of the day. It also contains easy and melodious Voluntaries, and a large number of favorite Vocal Selections, such as Songs, Ballads, Duets, &c., which are now in great demand.*

The accompaniments of the latter are especially adapted for the Reed Organ. The title is "CLARKE'S NEW REED ORGAN COMPANION," and the work contains 136 large quarto pages. Price, in Boards, \$2.00.

OLIVER DITSON & CO.

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DEFINITION OF MUSICAL TERMS USED IN THIS WORK.

ADAGIO. A very slow degree of movement.	ARPEGGIO. A name given to the notes of a chord which rapidly succeed each other.	LARGO. A very slow and solemn movement.
ALLEGRETTO. A cheerful movement.	A TEMPO. In time.	LENTO. In slow time.
ALLEGRO. A rapid movement.	CHORAL. A Psalm tune.	MENUET. A slow dance in triple time.
ANDANTE. A slow and smooth movement.	ESPRESSIONE. Expression.	MODERATO. With moderation.
ANDANTE GRAZIOSO. A slow and graceful movement.	FINE. The end.	OFFERTOIRE. An instrumental piece introduced in the Catholic service.
ANDANTE FUNEBRE. A slow funeral movement.	FUGA or FUGUE. A composition in the strict style in which a given subject is repeated by the various parts.	OVERTURE. The introduction to an Opera or Oratorio.
ANDANTE PASTORALE. Slow, and with pastoral simplicity.	GRAZIOSO. Gracefully.	PASTORAL. A soft rural movement.
ANDANTE RELIGIOSO. A slow religious movement.	LARGHETTO. A slow movement.	RALLENTANDO. Decreasing the time and power.
ANDANTINO. Somewhat slower than Andante.		RITARD. Decreasing the time.
ARIA. An air.		

Clarke's New Method for the Parlor Organ.

PART I.—EXERCISES AND MISCELLANEOUS PIECES.

To THE PUPIL.—Upon the supposition that you are a beginner in musical knowledge, and as the use of superfluous terms has been carefully avoided in the preparation of this method, it will be necessary for you to commit thoroughly to memory each idea in the order of the following pages, always abiding by this rule:—*Put into immediate practice every illustration which is given, dwelling upon each exercise until it is perfectly understood, and overcome each difficulty before attempting any succeeding exercise or piece.*

As all studies are dry and tedious at the beginning, you may receive encouragement from the fact, that as far as ordinary performers advance in the science of music, this study is less difficult, and tenfold easier to learn and understand than the simplest foreign language.

THE KEY-BOARD.

As you look at the instrument before which you are sitting, the thought that you are to learn the names of so many keys may confuse you; but do not be discouraged; for, upon further examination, you will observe that the black keys are grouped together by twos and threes alternately, from one end of the key-board to the other. Between any five successive black keys there are eight white keys, the compass of which is called an *Octave*. These white keys are named after the first seven letters of the alphabet, (A, B, C, D, E, F, G.) The eighth note, toward the right, always constitutes the *Octave above*, and is called by the same letter as the first.

The black keys are named from the white keys either at the right or left, and are indicated by characters called Sharps (\sharp) and Flats (\flat), as C \sharp , B \flat , &c.

The following Diagram exhibits one Octave, in compass, of the keys of an Organ. Your next duty will be to learn from this the name of each white key, in respect to its relation to the five black keys; after which you will be enabled to point out at once the name of every white key upon the instrument.



C is always at the left of the two black keys; D between the two black keys; E next at the right; F at the left of the three black keys; G next at the right; A next at the right; B at the right of the three black keys, and next C again, which would be the starting point for the succeeding higher octave, were the diagram extended toward the right.

As soon as you have learned the relative position of each letter, you may transfer the exercise to the key-board of the instrument. Toward the right is higher in tone, and toward the left, lower. Every eighth white key toward the right, from any given letter, is an octave higher; and toward the left, an octave lower. Point out each D on the key-board; also each F, E, A, G, and B. Then touch at hazard any key, and name it aloud.

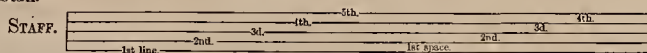
The seven white keys, with the intermediate five black keys, represent the TWELVE FUNDAMENTAL TONES.

These twelve simple tones are the pillars, which, with the frame-work of their lower and higher octaves, support the mighty temple of music, with its winding aisles of melody and labyrinth of interwoven harmony, which resound from arch to arch with ever varying progression. From this apparent simplicity have been wrought the classical fugues of BACH and HANDEL, the noble symphonies of BEETHOVEN and MENDELSSOHN, the solemn masses of MOZART and HAYDN, the delicious operas of BELLINI, AUBER, MEYERBEER, ROSSINI, and GOUNOD, besides the host of works for the Piano-forte, Organ, and other musical instruments. All the beautiful melodies and intricate chords contained therein have emanated from the tones given within the compass of one octave upon the key-board of the instrument before you.

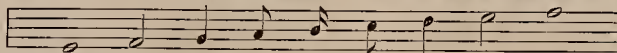
WRITTEN MUSIC.

Your next study will be to learn the elementary characters, which will enable you to read music, an accomplishment which is not so difficult as many suppose.

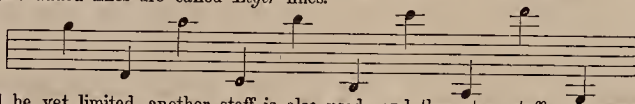
The height or depth of tones is called their *pitch*. The *pitch* of the musical alphabet (A, B, C, D, E, F, G,) is represented to the eye by the use of five horizontal lines, called the Staff.



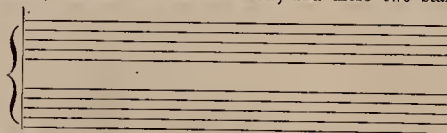
Upon the lines and spaces of the staff characters called *notes* are printed. The lines and spaces are called *degrees*, and are always reckoned upwards. The degrees of the staff are named by the first seven letters of the alphabet. Notes of different lengths are made in various forms.



As the number of degrees on the staff is limited to nine, additional short lines are used above and below, which, with the spaces above and below, afford a greater range of compass. These added lines are called *Leger* lines.





As the degrees on the staff would be yet limited, another staff is also used; and these two staves are connected by a character called a *Brace*.



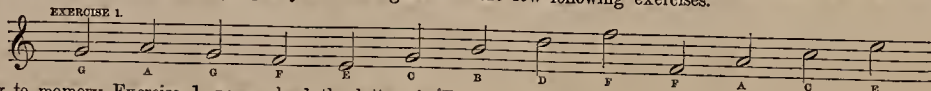
From the upper staff, called the **TREELE Staff**, the right hand plays, and from the lower, called the **Bass Staff**, the left hand plays. [In music arranged for the large pipe organ, a third lower staff is used, from which the pedal bass is played.]

In order to fix the letters definitely upon the staff, so that each degree shall always be called by the same letter, characters called *Clefs* are used, of which in organ music there are but two:—

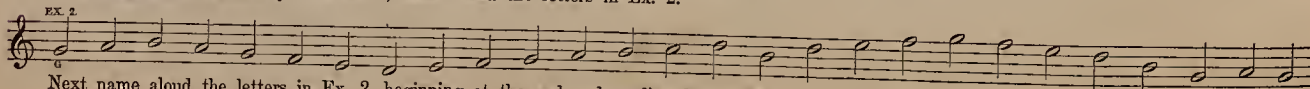
THE TREBLE OR G CLEF,  which indicates that the letter G is fixed upon the 2d line, and THE BASS OR F CLEF,  which indicates that the letter F is fixed upon the 4th line.

With the letters once fixed upon the staves by means of the clefs, their position is never changed.

You must now commit to memory the name of each degree upon the staff, first with the G clef. As you proceed upward from G, the letters are read forward in the alphabet. In a direction below G, they proceed backwards. First learn the names of the lines, and then the spaces. Your progress in the art of reading music will depend entirely upon your thoroughness in the few following exercises.



After committing to memory Exercise 1, name aloud the letters in Ex. 2.



Next name aloud the letters in Ex. 2, beginning at the end and reading backwards.

EX. 3.

G A B G D E

[illegible]

You must next learn the names of the degrees with the Bass or F clef as thoroughly as those with the G clef, and your reward for patient labor will soon be clearly exhibited.

[illegible]

EX. 6.

A single staff of music in bass clef, showing a sequence of notes in F major. The notes are: F2 (below staff), F3 (below staff), G3 (below staff), A3 (below staff), B3 (below staff), C4 (below staff), D4 (below staff), E4 (below staff), F4 (below staff), G4 (below staff), A4 (below staff), B4 (below staff), C5 (below staff), D5 (below staff), E5 (below staff), F5 (below staff). The notes are connected by a series of slurs and beams, indicating a continuous melodic line.

[illegible]

EX. 2. *F E D C B A*

A musical staff in bass clef showing a descending scale from F to A. The notes are F, E, D, C, B, A, each with a whole note value. The letters F, E, D, C, B, A are written above the corresponding notes.

Turn to any piece in the book, and name aloud the letters of the Bass clef.

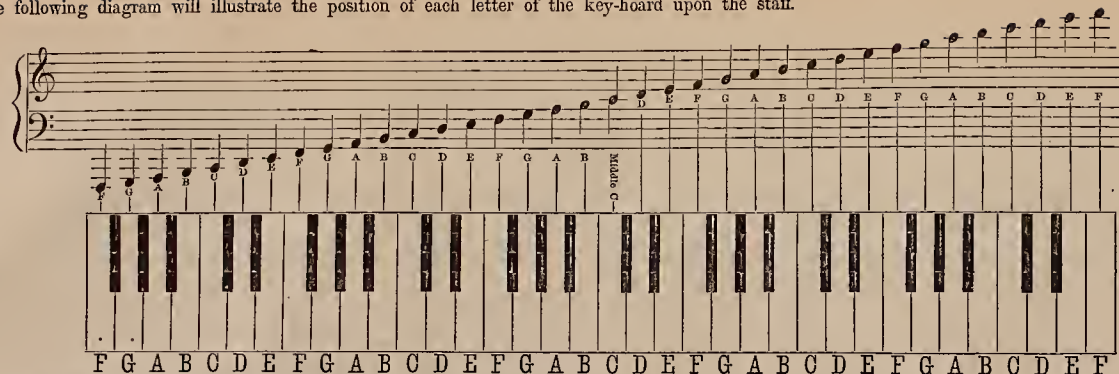
EXAMPLE.

Middle C

The musical notation shows a sequence of notes on a five-line staff. The notes are: C4 (bass line, first space), D4 (bass line, first space), E4 (bass line, second space), F4 (bass line, second space), G4 (bass line, third space), A4 (bass line, third space), B4 (bass line, third space), C5 (treble line, first space), D5 (treble line, first space), E5 (treble line, second space), F5 (treble line, second space), G5 (treble line, third space), A5 (treble line, third space), B5 (treble line, third space), C6 (treble line, fourth space), D6 (treble line, fourth space), E6 (treble line, fifth space), F6 (treble line, fifth space), G6 (treble line, fifth space), A6 (treble line, fifth space), B6 (treble line, fifth space), C7 (treble line, fifth space).

The C which occurs upon the added line between the staves in the above example is called MIDDLE C, and is an important guide in finding the proper pitch of the letters, both upon the staff and upon the key-board of the instrument. If the lowest letter of the organ is F, MIDDLE C will be the third C from the left. The pitch of the first C at the left corresponds to an open organ pipe eight feet in length, and is called 8 ft. C. If the organ commences with C as the lowest note, (8 ft. c.) MIDDLE C will be the second C above the lowest C. Should the organ contain a stop marked "Bourdon," the lowest C with that stop drawn would give an octave lower, which corresponds to the 16 ft. tone.

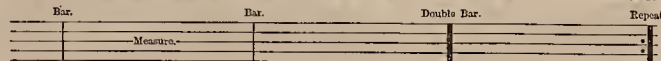
The following diagram will illustrate the position of each letter of the key-board upon the staff.



The C scale key-board begins upon the lowest C.

If you have perfectly learned the name of each degree upon the staff with both clefs, and can tell at a glance the name of each white key upon the key-board, you may proceed to put in practice the following exercises, which will teach you to adapt the letters upon the staff to the corresponding ones of the key-board.

A line across the staff is called a Bar. A heavier line is called a Double Bar. Dots before a Bar indicate "Repeat."

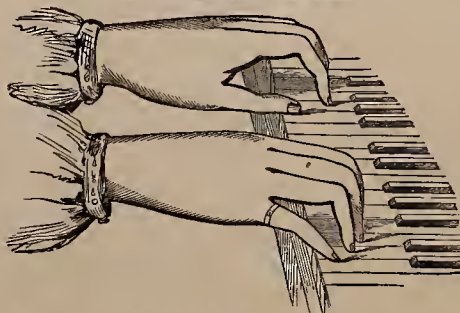


The thumb and fingers of each hand are thus numbered, the mark \times indicating the thumb:
 Left Hand. 4 3 2 1 \times
 Right Hand. \times 1 2 3 4

POSITION.

Adjust the seat so that when the thumb and fingers are placed upon five proximate keys, with the fingers curved, the arms and wrists will form a straight line to the back of the hand.

CORRECT POSITION OF THE HANDS.



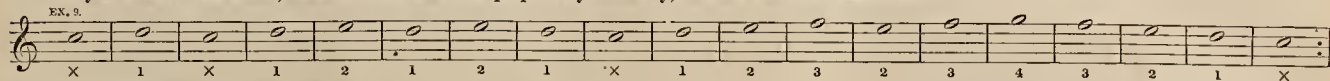
Seat yourself opposite MIDDLE C of the key-board. Place your feet firmly upon the blow pedals, and move them their full sweep, with a motion of the ankle, without any effort of the body and head. Your judgment will indicate how fast to move them. Do not attempt to keep time with the feet, as in playing softly the pedals require to be moved slower than when you play the full power.

The following exercises are for the right hand alone. Place the thumb of the right hand upon the first C above Middle C of the key-board. Do not permit it to be cramped. The other fingers must be curved, especially the fourth. In playing, raise the fingers as high as possible without moving the hand. Press each succeeding key so that there will be no break in the tone.

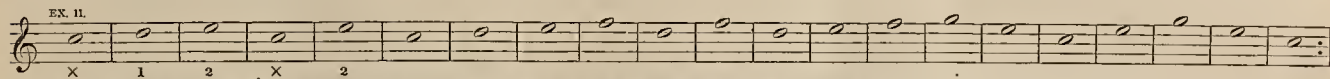
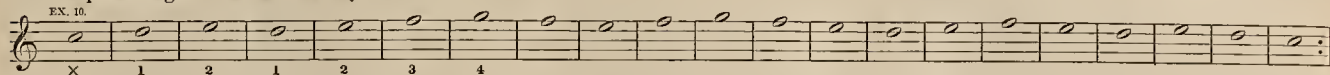
Play the following exercises slowly, making each note the same length. Do not leave Exercise 9 until you get it perfectly.

EXERCISES FOR THE RIGHT HAND.

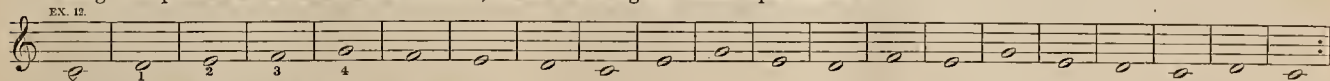
As you look at each note, endeavor to touch the proper key instantly, without the least hesitation.



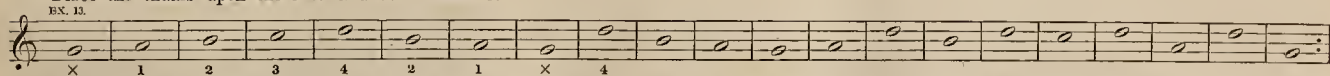
Keep the fingers over the five keys.



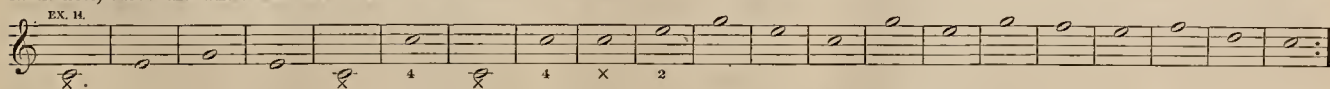
Change the position of the hand an octave lower, which will bring the thumb upon Middle C.



Place the thumb upon the first G above Middle C.

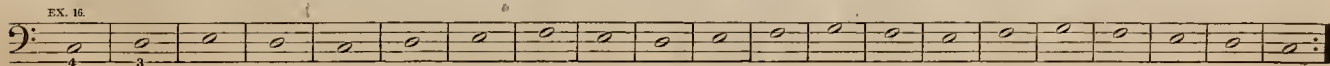
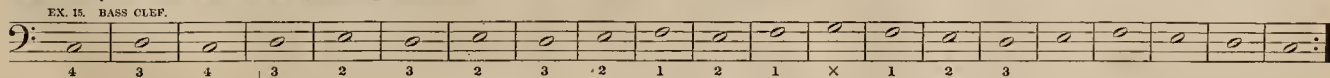


Change the hand to Middle C again. Upon the sixth note in Exercise 14, extend the fourth finger an octave above the thumb; and upon the ninth note, move the whole hand an octave above.

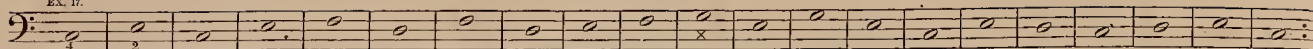


EXERCISES FOR THE LEFT HAND.

Place the left hand in the proper position, with the fourth finger upon the C one octave below Middle C. This hand, being the weakest with most people, may be more difficult for you to control. In every person's hand the third finger is the least governable, which you doubtless found to be the case with your own hand in the preceding exercises.

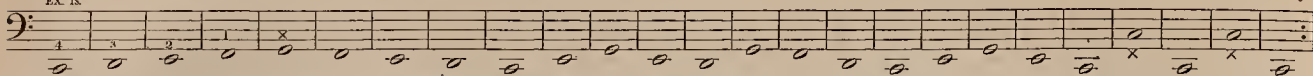


EX. 17.



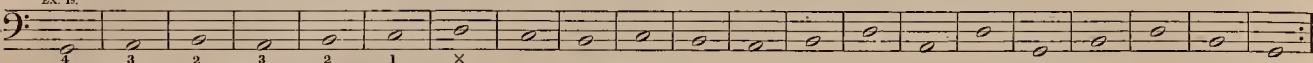
Place the hand one octave lower. Name the letters aloud before playing.

EX. 18.



Change the hand to the fifth note above, placing the fourth finger upon G. Name the letters aloud.

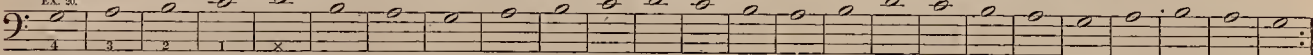
EX. 19.



Do not leave any exercise until you know you have played it thoroughly.

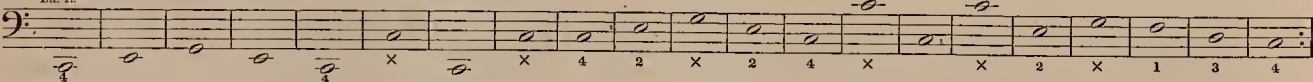
Change the position of the hand to the octave higher, placing the fourth finger upon the first G below Middle C. Name the letters aloud.

EX. 20.



Observe the change of position in the ninth measure of Ex. 21.

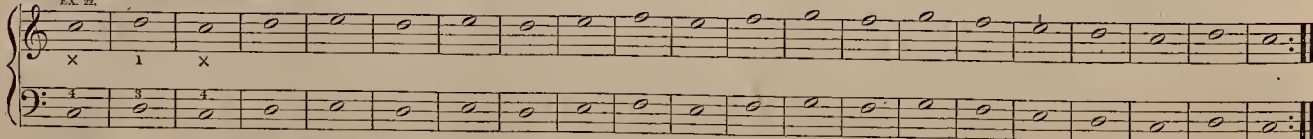
EX. 21.



Play the notes of an equal length.

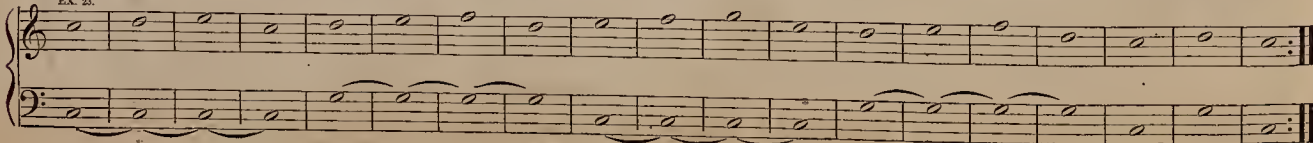
EXERCISES FOR BOTH HANDS.

EX. 22.



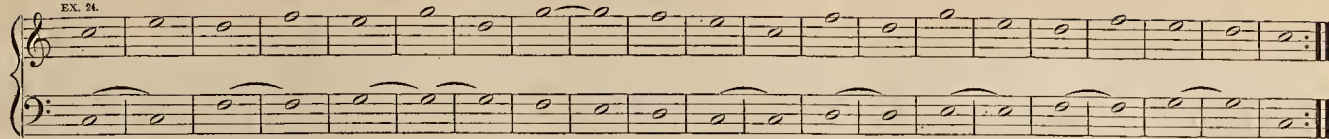
Play the notes of an equal length in the right hand. When notes on the same degree are to be held down and thus connected, characters called *Ties* are used, as with the first four notes of the left hand, in Ex. 23. The four notes will be held while the right hand is playing four different ones. The same characters used with notes upon different degrees are called *Slurs*.

EX. 23.



Do not leave a single exercise until you have mastered every difficulty.

EX. 24.



EX. 25.



TIME.

Thus far you have not given the notes an accurate length, but have played them in each measure as nearly of a uniform length as would be possible for a beginner, without counting the time.

Notes are made in different forms, in order to represent different lengths of time, and they always have the same relative time that their names indicate, viz:



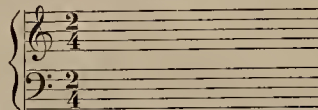
If you count *four* during the length of a whole note, then *two* must be counted to a half note, *one* to a quarter note, &c. If you count *eight* to a whole note, then *four* must be counted to a half note, *two* to a quarter note, &c. Rests indicate silence, and have the same corresponding length as the notes for which they are named. The following illustration exhibits the proportional value of the Notes. Observe also the forms of the Rests.



Every musical composition is divided into equal portions of time called *Measures*, which are separated from each other by *Bars*.



Each measure is again divided into equal portions of time called *Beats*, which are designated by counting. The number of beats in each measure is generally indicated by figures in the form of fractions, placed in the staff at the beginning of a piece of music. When figures are not inserted, characters which represent figures are placed there.

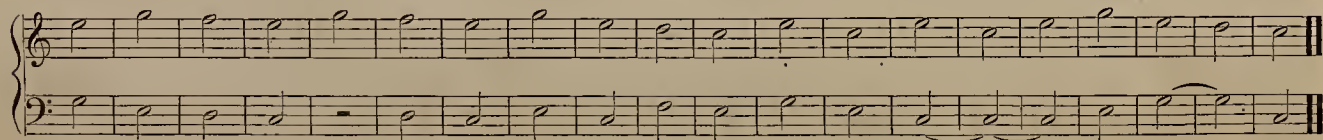
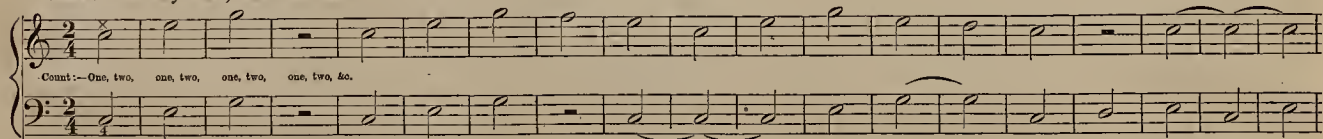


The upper figure, or numerator, designates the number of beats in each measure, and also indicates how many notes of the kind represented by the lower figure, or denominator, fill each measure. A piece marked $\frac{2}{4}$ would have the value of two Quarter Notes in each measure. There would be two beats in each measure; but a measure may contain any number of miscellaneous notes which would have the value of two quarter notes.

In $\frac{2}{4}$ or *Double Time*, the first beat is *accented*. It is impossible upon the organ to make one note louder than another by simply pressing the key; but in counting, you may accent with the voice a little, which will make your playing more decided. You should always count when you play; mentally, when you play for others to listen, but always aloud when practising. You must count as steadily as the clock ticks. You will need to count all the pieces slowly at first. When you press the keys, be sure that you have the right ones, so as not to get into the unpleasant habit of repeating the notes. Press the keys their full depth, otherwise the notes will sound out of tune.

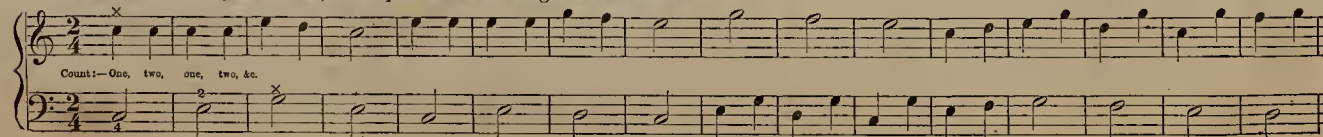
Observe the *half rests*, and also the *ties*.

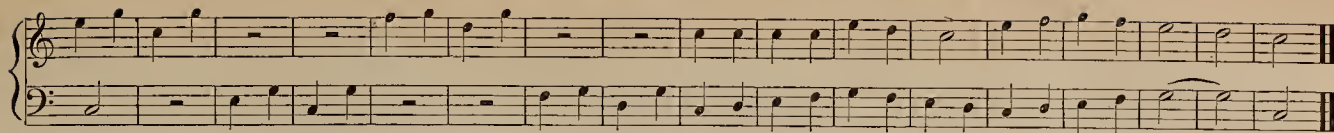
FIRST STUDY.



SECOND STUDY.

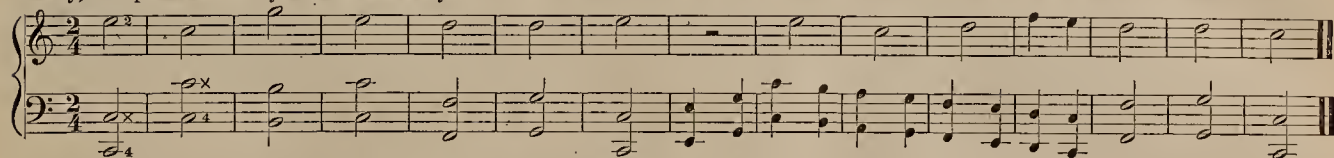
Introduction of the *Quarter Note*, each quarter note having the value of one beat.





THIRD STUDY.

Name aloud the letters of the Bass clef. Play each with the thumb and fourth finger extended. Connect them as much as possible. Play very slowly, and persevere until you learn this study.



FOURTH STUDY.

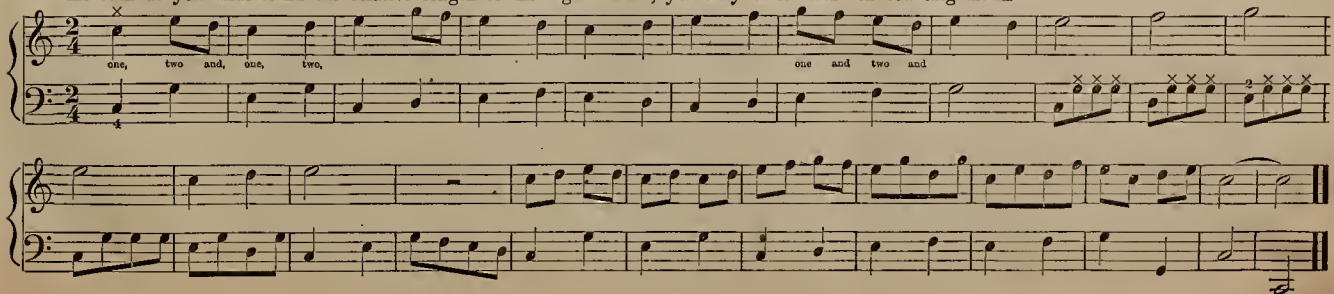
Name aloud the letters of the right hand, and play slowly.



In the next study, *Eighth* notes are introduced for the first time. Two eighth notes are to be played during one beat. In counting, you may use the word "and" between the beats, thus: ONE *and*, TWO *and*, ONE *and*, TWO *and*. Thus in the first measure, count "One," "Two," as steadily as the clock ticks, with the word "and" between the beats. Play the second and third notes in the right hand while the second in the left hand is being played. In the ninth measure, play the notes in the left hand distinctly. Play the piece at first, counting *four* in a measure, as though the time were indicated as $\frac{4}{4}$; then play it, counting as it is written. When you count four in a measure, you will not need to use the word "and."

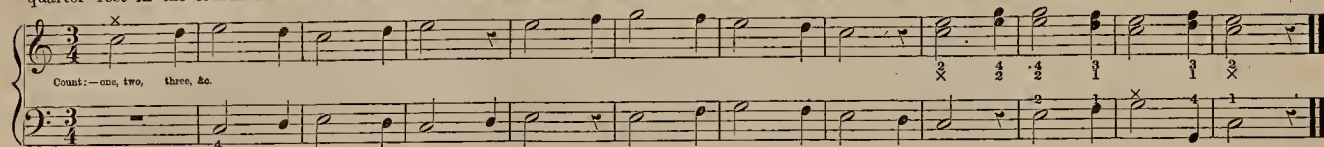
FIFTH STUDY.

As soon as you understand the relative length of the eighth notes, you may omit "and" in counting aloud.

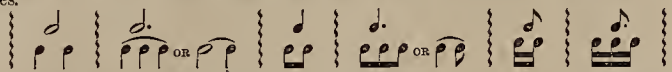


SIXTH STUDY.

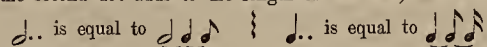
When $\frac{3}{4}$ measure is written, the first beat is accented. A Whole Rest always indicates that the whole measure is to be silent. Observe the quarter rest in the fourth and fifth measures. In the last four measures, two notes are played at once by the right hand.



A Dot placed after a note adds one half to its value. Thus, a half note is equal to two quarter notes; a dot placed after a half note makes it equal in value to three quarter notes.

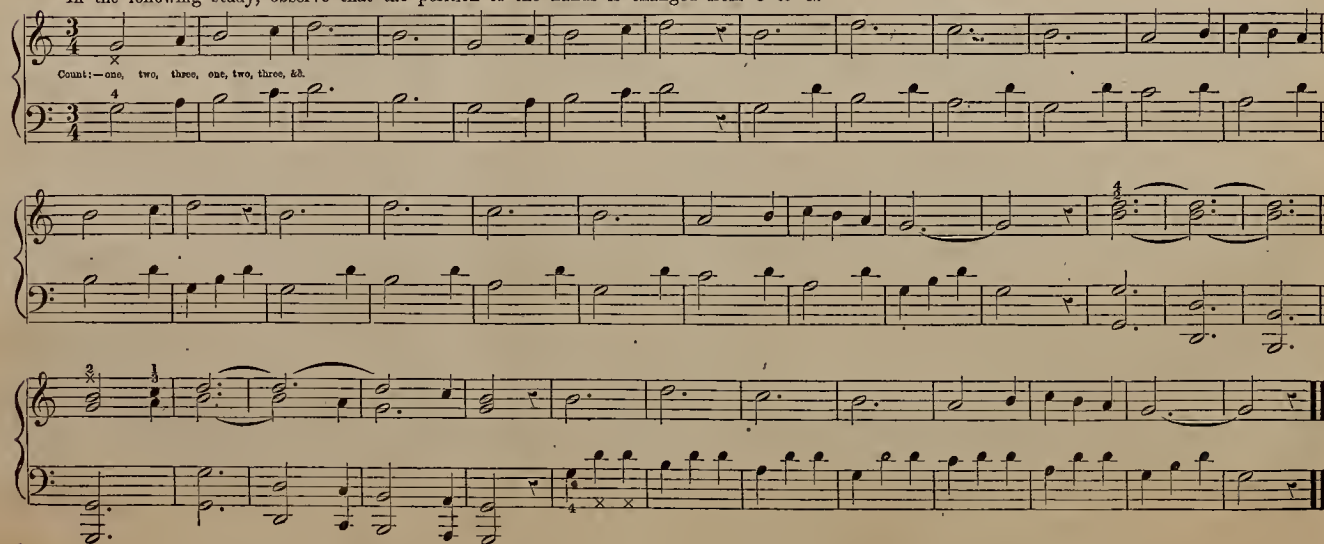


When two dots are placed after a note, the second dot adds to the length of the note, one half the value of the first.



SEVENTH STUDY.

In the following study, observe that the position of the hands is changed from C to G.



In the following study, the left hand is brought into three positions. First, with the first and third fingers upon C and E, an octave below Middle C; next, with the fourth finger upon the G above; and lastly it plays from the Treble clef instead of the Bass. The right hand plays with the thumb upon G, and continues in this position throughout the piece.

EIGHTH STUDY.

Play slowly. Study out the letters in the left hand part of the piece before attempting to play it. Observe the Ties and Rests.

Count:—One, two, three and, one, two, three, &c.

1st position.

2d pos.

3d pos.

FIVE-FINGER EXERCISES.

Throughout the book you will find short exercises interspersed, called FIVE-FINGER EXERCISES, which, by diligent practice, *daily*, will enable you to govern your fingers better, and will also render them more flexible. They are not musical, but mechanical exercises, and are very monotonous to hear. They are so important, however, that *no faithful teacher will permit a scholar to omit one of them in daily practice*. Devote your first playing each day to them, playing each one five minutes at a time, as they occur in your progress. Advanced players never omit them in their daily practice. Keep your hands in their correct position. Do not cramp the hands or fingers. Play slowly at first.

EX. 26.

EX. 27.

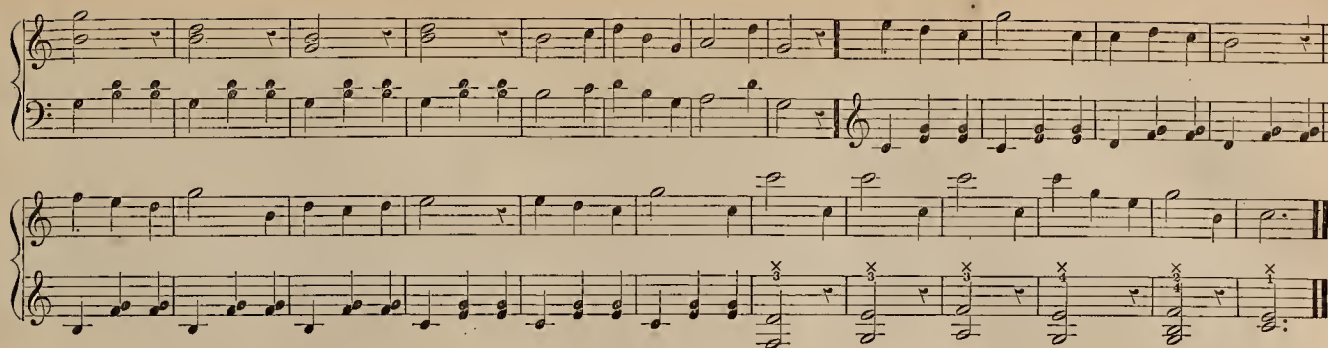
EX. 28.

When $\frac{4}{4}$ measure is used, the first and third beats are accented. Another sign for $\frac{4}{4}$ measure is C . You have now progressed far enough to play more than one note with each hand. Study well the following piece, in order to play it smoothly.

NINTH STUDY.

Count:—ONE, two, THREE, four, &c.

FIRST RECREATION.



THE SCALE.

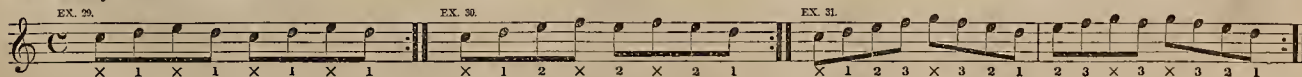
Every musical composition is based upon the tones of the Scale. As an exercise for the development of a smooth rendering of running passages, it is of great importance. All running passages are fingered according to the key in which they are played. The fingering of a Scale is never changed.

The simple Major Scale may be illustrated by looking at the key-board. Beginning with C, (middle C,) play the next seven successive tones above. These eight tones which you hear, constitute the Major Scale. The tones of the scale are numbered *One, Two, Three, Four, Five, Six, Seven, and Eight*. The distance between one tone and another is called an *Interval*. Between One and Two the interval is that of a *Second*; between One and Three, a *Third*, &c.

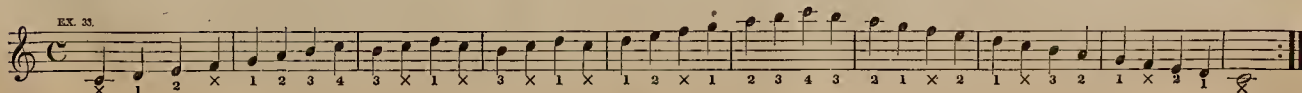
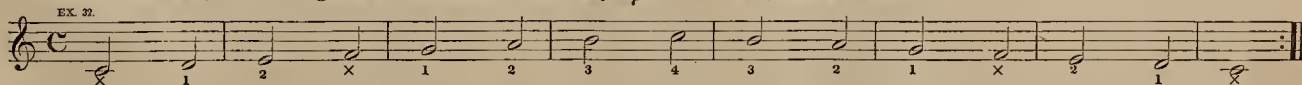
The order of the intervals is such, that between every tone of the scale, excepting *Three* and *Four*, and *Seven* and *Eight*, there are intermediate tones, represented on the key-board by the black keys. The scale takes its name from the letter upon which it begins. The Scale of C is called the *NATURAL SCALE*, it being the only scale in which all the white or natural keys are used. There are intermediate tones between all the letters excepting E and F (three and four,) and B and C (seven and eight.) If you commence the scale upon any other letter than C, the order of the intervals, using the white keys alone, will not be correct; and certain black keys must then be used instead.

One of the chief obstacles in playing the scales smoothly, is the passage of the thumb under the fingers, and the fingers over the thumb. The thumb must be flexible, and not cramped.

The following preparatory exercises for the right hand should be practised according to the fingering which is marked, until you can play them with facility.



In the Scale of C, with the right hand, the thumb is used only upon C and F, (One and Four.)



PREPARATORY EXERCISES FOR THE LEFT HAND.

EX. 34. EX. 35. EX. 36.

In the Left Hand, the thumb is used only upon C and G, (One and Five,) in the Scale of C.

EX. 37.

Musical notation for Exercise 37, featuring a single staff with a bass clef and common time signature. The melody consists of eighth notes, starting on G4 and descending stepwise to D3, followed by an ascending sequence back to G4. Fingering numbers are written below the notes: 4, 3, 2, 1, X, 2, 1, X, 1, 2, X, 1, 2, 3, 4. A repeat sign is at the end.

EX. 38.

Musical notation for Exercise 38, featuring a single staff with a bass clef and common time signature. The melody is more complex, involving sixteenth and thirty-second notes, with several rests and ties. Fingering numbers are written below the notes: 4, 3, 2, 1, X, 2, 1, X, 3, X, 1, X, 3, X, 1, X, 3, 2, 1, X, 2, 1, X, 1, 2, X, 1, 2, 3, X, 1, 2, X, 1, 2, 3, 4. A repeat sign is at the end.

SCALE WITH BOTH HANDS.

EX. 20.

1 2 X 1 2 3 X 1 2 X 1 2 3 4 3 2 1 X 2 1 X 3 2 1 X 2 1 X

4 3 2 1 X 2 1 X 3 2 1 X 2 1 X 1 2 X 1 2 3 X 1 2 X 1 2 3 4

IN CONTRARY MOTION. The same fingering in Exercise 40 applies to both hands.



EX. 40.

4 3 2 1 x 2 1 x 1 2 x 1 2 3 x 1 2 x 1 2 3 4 3 2 1 x 2 1 x 3 2 1 x 2 1 x

TENTH STUDY.

A musical score for the song "The Rose Tree". It features a treble and bass staff in common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes a variety of musical notations such as eighth notes, quarter notes, and rests. There are also some markings like 'x' and numbers (1, 2, 3, 4) below the bass staff, possibly indicating fingerings or specific notes.

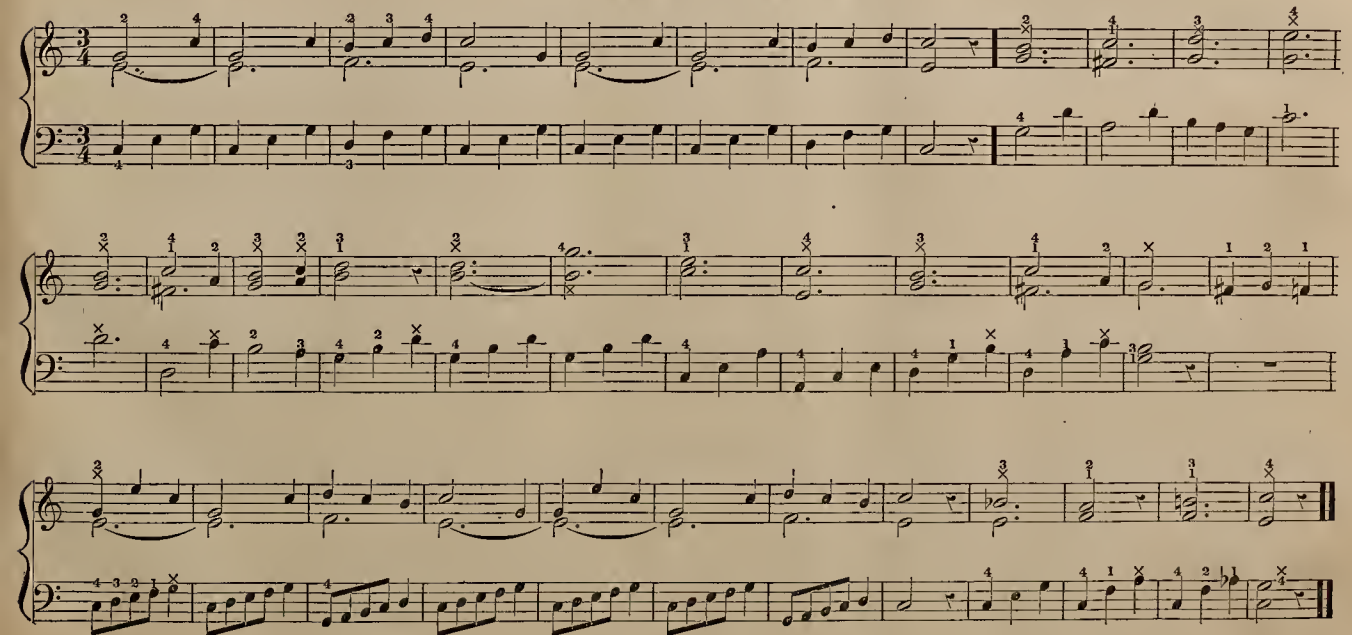
You have thus far avoided the use of the black keys, which are the intermediate tones of the Natural Scale. They are represented on the staff by characters called *Sharps* (\sharp) and *Flats* (\flat). A black key takes its name from either the white key below or above, and therefore has two names. *Every key on the key-board, (including the black keys,) lies at the distance of a half-tone or semitone from the next higher or lower.* The semitone above any letter of the Natural Scale is indicated by a Sharp, and the semitone below, by a Flat.

Thus, the semitone above C, marked thus,  indicates the black key next above C. The semitone below D, marked thus,  indicates the black key below D.

You observe that this black key has two names, (C \sharp and D \flat .) For a similar reason, all the other black keys have two names.

If a letter, having been once sharped or flatted, occurs again in the *same measure*, it is also to be sharped or flatted unless it is contradicted. The character used to represent the natural tone is called a *Natural*. (\natural) These characters (\sharp , \flat , \natural ,) are called *Accidentals*.

SECOND RECREATION.



It is often necessary to change the fingers while the keys are held down, in order to play smoothly.

FAMILIAR MELODY.

A piece of music may begin on any division of the measure,—on the first, second, or any other beat. The following piece commences upon the third beat.

Count:—one, two, three, four, &c.

EX. 41.

EX. 42.

OCTAVE STUDY.

Pass to each succeeding note as smoothly as possible. Endeavor to play the upper notes of the right hand connectedly, and also the lower notes of the left hand.

The musical score is divided into four systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The first system includes various musical notations such as eighth notes, sixteenth notes, and chords, with some notes marked with 'x' and '4'. The second system features a prominent melodic line in the treble staff with a slur, and the bass staff has a similar melodic line. The third system continues the melodic development with more complex rhythmic patterns. The fourth system concludes the study with a final cadence, marked by a double bar line and a repeat sign.

D. C. at the end of a piece of music signifies to return to the beginning and end at the word "FINE."


If the last note in a measure has been affected by an Accidental, and the first note or notes of the succeeding measure are upon the same degree, it is understood that they are also affected by the accidental.

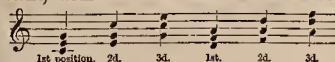
THIRD RECREATION.

The musical score for "THIRD RECREATION" is written in 3/4 time and consists of five systems of music. The first system begins with a treble staff containing a series of eighth and sixteenth notes, some marked with 'x' and numbers 1, 2, 3, 4. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody in the treble staff, ending with a double bar line and the word "FINE." The third system features a more complex treble staff with many beamed notes and rests, while the bass staff continues with a steady accompaniment. The fourth system follows a similar pattern to the third. The fifth system concludes the piece, with the treble staff ending on a final chord and the bass staff continuing its accompaniment. The piece ends with a double bar line and the marking "D.C." (Da Capo).


MAJOR AND MINOR CHORDS.



A MELODY is a succession of single sounds: for example, anything that can be sung by one voice is a Melody, and is generally the uppermost part in playing. In light music, the tones underneath are the accompaniment. In strict classical music, each part is written in a melodistic style. HARMONY is the result of the combination of two or more different sounds at once. These combinations are called *Chords*.

A *Common Chord* consists of any note of the scale, with its third and fifth, as:  Each common chord may be taken in three positions. First, with its fundamental tone the lowest; next, with the third interval the lowest; and lastly, with the fifth the lowest.

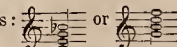


The lowest note of a chord in its first position is called the *Tonic*.

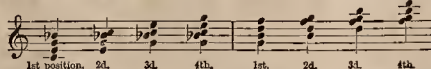
A chord is either *major* or *minor*, according to the interval of the *third*. When the interval consists of two whole tones from One to Three, it is *major*. When it consists of a whole and half tone, it is *minor*. Thus, from C to E the distance is that of two whole tones, as you will see by looking at the key-board. From C to D is a whole tone, and from D to E is also a whole tone. 

From C to Eb the interval is a whole and half tone, thus:  From D to F the third is minor. 

In the Natural Scale, without the use of accidentals, the chords of C, F, and G are major, while the chords of D, E, and A, are minor. In the simple scale, B is not the tonic of a chord, because its fifth is imperfect. It needs F# to make the fifth perfect, but in the natural scale there are no flats or sharps. It will be an interesting exercise for you to tell the names of the chords of the simple pieces you play, resolving the doubtful chords into their first position of *one, three, and five*.

The *Chord of the Seventh* consists of the Common Chord with the Minor Seventh, as: 

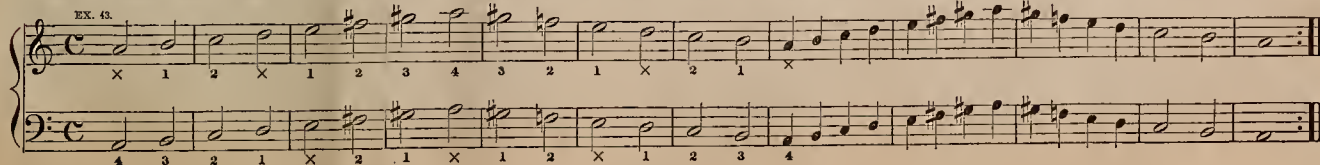
The Chord of the Seventh, as is obvious from the foregoing illustrations, may be taken in *four* different positions.



The Science of Harmony occupies a work by itself; and it will be impossible to pursue the subject of chords with their derivations in a book devoted simply to instruction in the art of playing.

THE MINOR SCALE.

A scale is either major or minor, according to the interval of the third. The Natural Scale of C is major. The relative minor scale of every major scale is founded on its *sixth*, and is written with the same signature. The *Signature* of a piece of music is the indication at the beginning, of the key it is written in, by sharps or flats. The key of C has no flats or sharps for its signature. The sixth of the key of C is A; therefore the scale of A minor has no sharps or flats as a signature. You will observe that the scale is changed in descending. Play each hand separately at first.



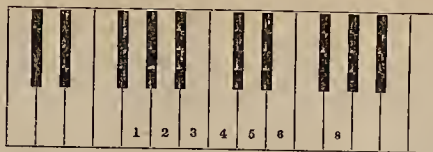
Play slowly at first.
EX. 4.

In order to bring the hand into a proper position to reach following notes, it is necessary to change the fingers upon the same keys, while they are being held down.

CHORAL.

THE LAMENT.

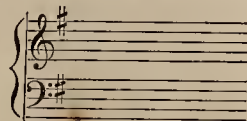
THE SCALE OF G.



The effect would be quite monotonous, if there were no other key than C. Doubtless in the preceding studies your ear has become tired with the same tones being repeated in different positions. As it was before remarked, the Scale may commence upon any other letter than C; but the order of the intervals in the Major Scale must always be the same as in the Scale of C, viz: between One and Two, Two and Three, Four and Five, Five and Six, and Six and Seven, *whole tones*; and between Three and Four, and Seven and Eight, *half tones*. If any other letter than C is used for the scale, this order of intervals must be obtained by the use of the black keys of the key-board. One of the scales in which the least number of black keys is used is that of G.

Looking at the above illustration of a section of the key-board, you will see that the order of the intervals is correct, beginning with *One* upon the letter G, until arriving at the interval between *Six* and *Seven*, (E and F,) which you find to be a half tone, when it should be a *whole tone*. You also observe that the interval between Seven and Eight (F and G,) is a whole tone, when it should be a *half tone*. In order to obviate this difficulty, you must use F# instead of F, and then all the intervals will be correct for the Scale of G.

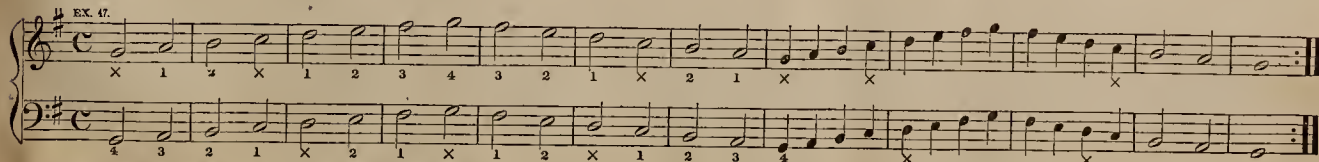
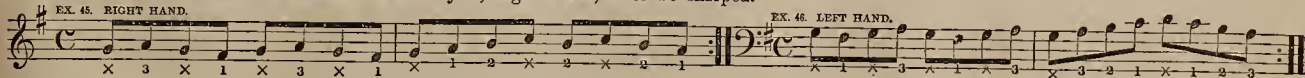
The *Signature* of the Key of G is *one sharp*, placed on the F lines of the Treble and Bass clefs, signifying that throughout the piece so marked, F# is to be used instead of F, unless otherwise indicated.



The Scale of G is fingered in the same order as the Scale of C, viz: the thumb upon One and Four in the right hand, and upon One and Five in the left hand.

In all the scales, and in all running passages, the thumbs are never used upon the black keys. They may be thus used, however, in playing chords.

PREPARATORY EXERCISES. Remember that every F, high or low, is to be sharped.



Play the Scale of G in octaves, with both hands.

Before playing any piece, let your first exercise be upon the scale of the key in which it is written.

EX. 48.

EX. 49.

THEME.

D. C.

FOURTH RECREATION.

Do not connect notes which are not marked with the *tie*.

Joyfully.

Triumphantly.

2 2 1 x 3 4 3 2 1 2 3 2 1 x 4 3 2 1 x 2 3 4 3 2 x

DEVOTIONAL MELODY.

Study out your own fingering.

Musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 107, No. 1. The score is for voice and piano. The vocal line is in G major, 4/4 time, and the piano accompaniment is in G major, 4/4 time. The lyrics are in Latin: "Sol de re si la re sol sol si re si la re sol re si mi la a la sol a in de ie u re".

DAILY FINGER EXERCISES.

EX. 50. EX. 51. EX. 52.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains three exercises: EX. 50, EX. 51, and EX. 52. Each exercise is a short melodic phrase in C major, 2/4 time, consisting of four measures. The second system continues the exercises, also containing three measures of music. The notation is in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 2/4. The exercises are numbered 50, 51, and 52, and are labeled 'EX.'.

$\frac{6}{8}$ time is next introduced. Count slowly *one, two, three, four, five, six*, accenting the first and fourth beats. The mark — over notes upon different degrees is called a *Slur*, indicating that they are to be played connectedly. All organ music should be played connectedly, unless otherwise indicated. The same character used with notes on the same degree, is called a *Tie*, which has been before explained.

ANDANTE.

Slowly.

Count:—ONE, two, three, four, five, six, ONE, two, three, four, five, six, &c.

Keep the hands in their correct position.

DAILY FINGER EXERCISES.

EX. 53. EX. 54.

If the instrument has two banks of keys, the notes of the right hand, from the 17th to the 24th measures, may be played from the lower bank.

BARCAROLLE.

The musical score for "BARCAROLLE" is written in 6/8 time and consists of 24 measures. It is presented in two systems, each with a grand staff (treble and bass clefs). The first system (measures 1-16) begins with a piano (*p*) dynamic. The right hand features complex chords and melodic lines with fingerings (1-4) and accents. The left hand provides a steady bass accompaniment. The second system (measures 17-24) includes a forte (*f*) dynamic in measure 17, followed by a piano (*p*) dynamic in measure 18, and a mezzo-piano (*mp*) dynamic in measure 22. The piece concludes with a double bar line in measure 24.

Thus far you have played without marks of expression, being governed by your own musical taste in shading from soft to loud, and from loud to soft. This is a subject which will best display your natural genius for music at all times; for without expression a performance will always sound mechanical. The following are some of the common marks of expression:

pp (*pianissimo*,) very soft; *p* (*piano*,) soft; *mp* (*mezzo piano*,) medium soft; *mf* (*mezzo forte*,) medium loud; *f* (*forte*,) loud; *ff* (*fortissimo*,) very loud; < indicates a *crescendo*, (increasing the power;) > indicates a *diminuendo*, (diminishing the power;) >>> indicates a *swell*; *sf* > (*sforzando*,) a sudden swell.

In the marks of expression you must be guided by the musical capacity of your instrument. If it has but a single set of reeds, or one stop, all the gradations of power must be effected by the *swell*, and the management of the blow pedals, alone. If it has more than one stop, you will have more scope for expression, which must be left to your own judgment.

The character \frown is called a *Hold*. Where it is used you may double the length of the note.

WHISPERING HOPE.

In the second measure of the left hand staff, you may press both C and D at once, with the thumb. Remember F#.

*Andante.**

The musical score for "Whispering Hope" is written in 6/8 time with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass). The first system begins with a treble staff containing a melody with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The bass staff starts with a *pp* dynamic and features a *cres.* (crescendo) marking. The second system includes a *Ritard. †* (ritardando) instruction followed by a *p A tempo. ‡* (piano, at tempo) instruction. The third system concludes with a *pp* dynamic and a final cadence. Fingerings and articulation marks are provided throughout the piece.

* Slowly. † Retard the time. ‡ In the same time as before the Retard.

If you desire to become a good player, you will not neglect the Minor Scales.

SCALE OF E MINOR.

This scale is the relative minor of the scale of G, being founded upon the sixth interval, and is written with the same signature. The order of the fingering is the same as in the preceding scale.

EX. 55.

EX. 56.

MEDITATION.

The dotted quarter note followed by the eighth note is here introduced.

By carefully observing the proportional division of the parts of the first two measures, you will comprehend the relative length of the dotted notes.

ELEVENTH STUDY.

Count:—One, and Two, and Three, and Four, and One, &c.

The musical score for "ELEVENTH STUDY" is written in C major, 2/4 time. It consists of five systems of grand staves. The first system includes a count: "Count:—One, and Two, and Three, and Four, and One, &c." and a forte (*f*) dynamic. The second system includes piano (*p*) and mezzo-forte (*mf*) dynamics. The third system includes a key signature change to D major (two sharps). The score is marked with fingerings (1, 2, 3, 4) and breath marks (x). The piece concludes with a double bar line at the end of the fifth system.

SIXTH RECREATION.

Allegretto.

f

Rit.

EX. 55.

EX. 60.

SEVENTH RECREATION.

Sixteenth notes, eighth rests, and the dotted eighth note with the sixteenth, are now first introduced. Count four in a measure at first. In the ninth measure, count "one, two and three, four and" After learning this, in counting four in a measure, you may count two in a measure.

Allegretto.

The first system of musical notation is in 2/4 time. The treble clef staff begins with a key signature of one sharp (F#) and a tempo marking of *Allegretto*. It contains eight measures of music, with a final measure marked with an 'X'. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure of the bass staff.

The second system continues the piece with eight measures. The treble staff includes various rhythmic figures and rests, with some measures marked with 'X' and numbers like '4', '1', '2', and '1'. The bass staff continues the accompaniment with a dynamic marking of *p* (piano) in the first measure.

The third system consists of eight measures. The treble staff features more complex rhythmic patterns, including sixteenth notes and eighth rests, with measures marked with 'X' and numbers like '2', '1', '4', '2', '3', '2', '1', '3', '2', '1', and 'X'. The bass staff has a dynamic marking of *pp* (pianissimo) in the first measure.

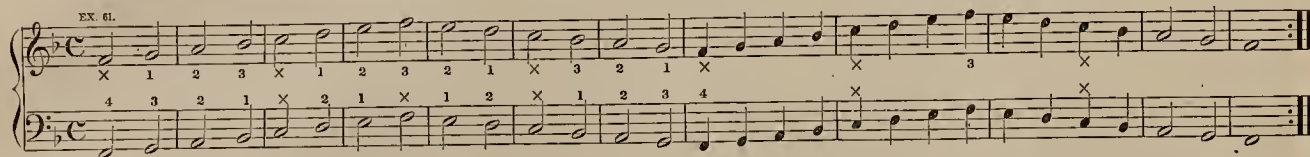
The fourth system contains eight measures. The treble staff has longer note values and rests, with a final measure marked with an 'X'. The bass staff continues the accompaniment with a dynamic marking of *f* in the first measure.

The fifth system is the final one on the page, consisting of eight measures. The treble staff concludes the piece with a final measure marked with an 'X'. The bass staff provides the final accompaniment with a dynamic marking of *p* in the first measure.

SCALE OF F.

The scale which requires the least number of Flats, to make the order of intervals correct, has F for the key-note. It is necessary to use B \flat (B Flat) in the place of F natural. The signature is one flat upon the B lines of the staves.—Observe the change in the fingering of the right hand, to avoid using the thumb upon the black key, bringing the thumb upon *one* and *five*. The thumb of the left hand occurs upon the same intervals as before;—*one* and *five*.

Read what was said upon page 25, in relation to the order of the intervals of the scale.



Play in octaves, with both hands.



Play the scale with both hands, through all the octaves of the key-board.



EVENING REVERIE.

p

mp *Rit.*

p a tempo.

DAILY FINGER EXERCISES.

Do not neglect these exercises.

EX. 65. EX. 66. EX. 67.

ANDANTE.

Two systems of musical notation for the piece 'ANDANTE'. Each system consists of a treble and bass staff. The first system begins with a treble staff containing a melodic line with a triplet of eighth notes and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, featuring a piano (p) dynamic marking in the bass staff.

EIGHTH RECREATION.

Three systems of musical notation for the piece 'EIGHTH RECREATION'. Each system consists of a treble and bass staff. The first system includes first and second endings, marked '1st.' and '2nd.' in the treble staff. The second system continues the piece with various fingerings indicated by numbers 1-4 and 'x' marks. The third system concludes the piece with a final cadence. The notation includes many fingerings and 'x' marks, indicating specific techniques or ornaments.

TWELFTH STUDY.

The musical score for "TWELFTH STUDY" is written in 2/4 time and consists of four systems of two staves each (treble and bass). The key signature has one flat (B-flat). The score includes various musical notations such as chords, scales, and fingerings.

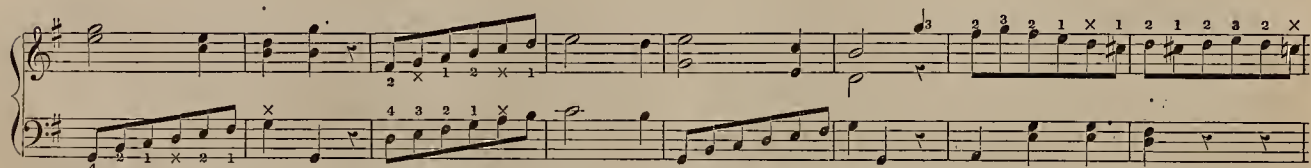
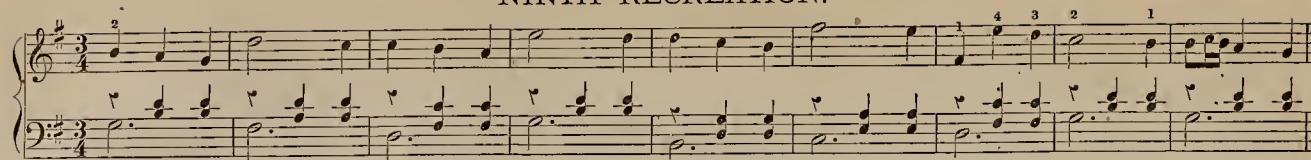
System 1: The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The treble staff has fingerings 2, 3, and 4 above the first three notes. The bass staff has fingerings 1, 2, and 3 below the first three notes.

System 2: The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The treble staff has fingerings 1, 2, 3, and 4 above the first four notes. The bass staff has fingerings 1, 2, 3, and 4 below the first four notes.

System 3: The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The treble staff has fingerings 1, 2, 3, and 4 above the first four notes. The bass staff has fingerings 1, 2, 3, and 4 below the first four notes.

System 4: The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The treble staff has fingerings 1, 2, 3, and 4 above the first four notes. The bass staff has fingerings 1, 2, 3, and 4 below the first four notes.

NINTH RECREATION.



DAILY FINGER EXERCISES.



Always look at the signature of a piece before playing it.

ADAGIO.

Very slow

When the left hand cannot reach all the notes of the Bass clef, they may be played by the right hand.

CHORAL.

DAILY FINGER EXERCISES.

SELECTION.

Moderato.

The musical score is written for a parlor organ and consists of five systems, each with a treble and bass staff. The tempo is marked *Moderato.* The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) marking. The second system includes a forte (*f*) marking. The third system features a crescendo (*cresc.*) marking. The fourth system starts with a piano (*p*) marking. The fifth system concludes with a *rit.* (ritardando) marking and a final double bar line. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively and intricate piece.

p

f

cresc.

p

rit.

THIRTEENTH STUDY.

The Thirteenth Study is a 3/4 piece in D major, consisting of 16 measures. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note accompaniment. Fingerings are indicated with numbers 1-4 and crosses (x) for specific notes. The piece concludes with a double bar line.

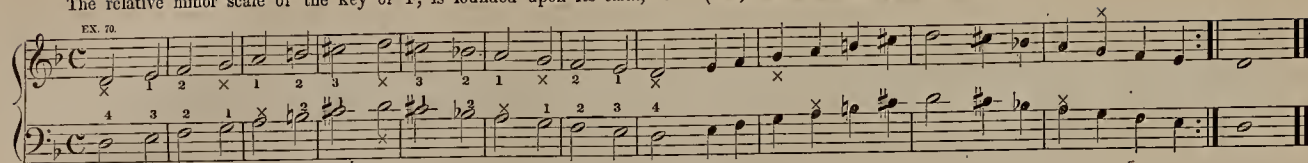
DAILY FINGER EXERCISES.

The Daily Finger Exercises section contains two exercises, EX. 68 and EX. 69, in C major. EX. 68 is a 4-measure exercise for the right hand, and EX. 69 is an 8-measure exercise for the left hand. Both exercises consist of continuous eighth-note runs. EX. 68 includes a cross (x) over the first measure, and EX. 69 includes a cross (x) over the first measure.

SCALE OF D MINOR.

The relative minor scale of the key of F, is founded upon its *sixth*,—D. (See, in relation to Minor Scale, p. 23.)

EX. 70.



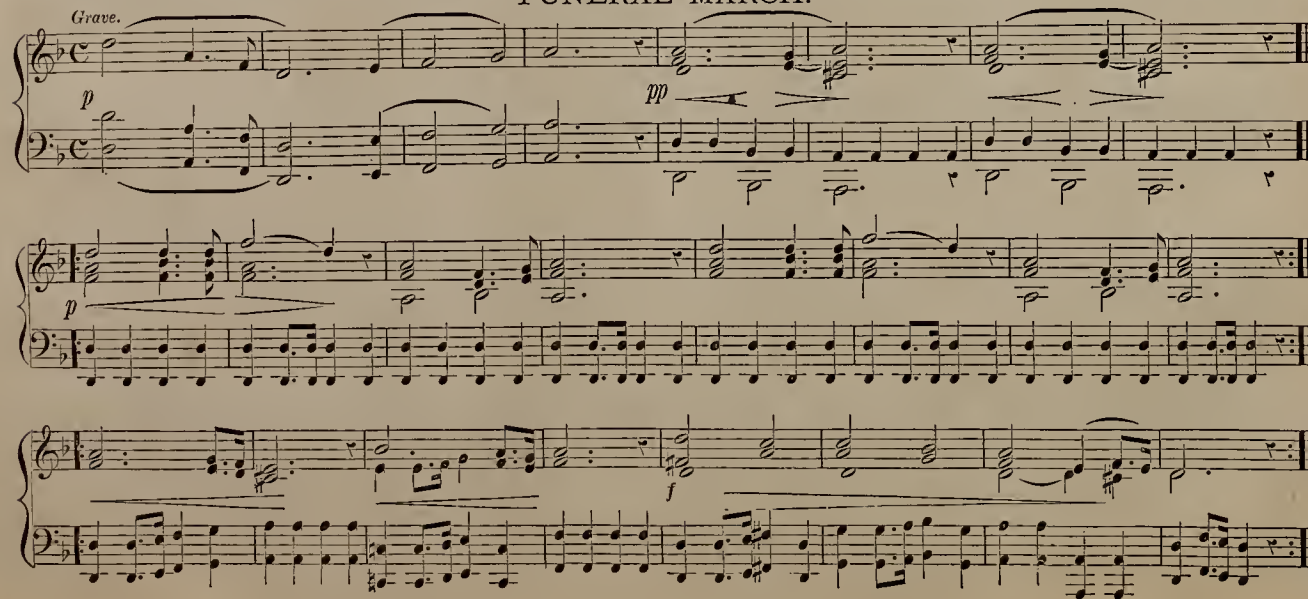
Play the Scale in Octaves.

EX. 71.



FUNERAL MARCH.

Grave.



[illegible]

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano introduction is marked 'pp' (pianissimo) and features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody is written in a soprano clef and is characterized by its grace and elegance. The score is set in 3/4 time and the key signature has one flat (B-flat major or D minor). The page is numbered '1' in the bottom right corner.

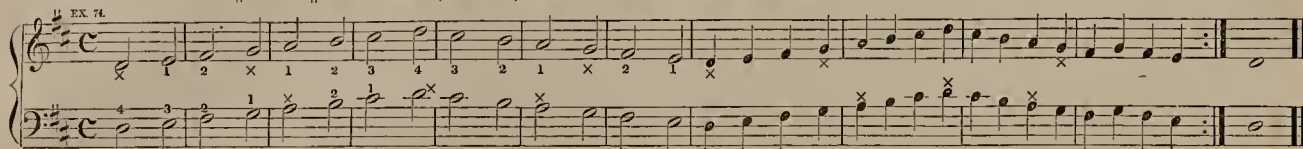
EX. 72

Musical score for Exercise 72, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

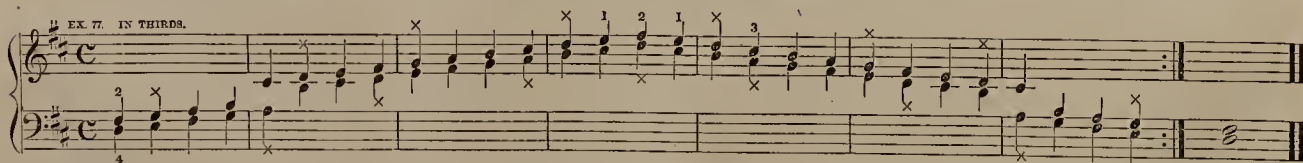
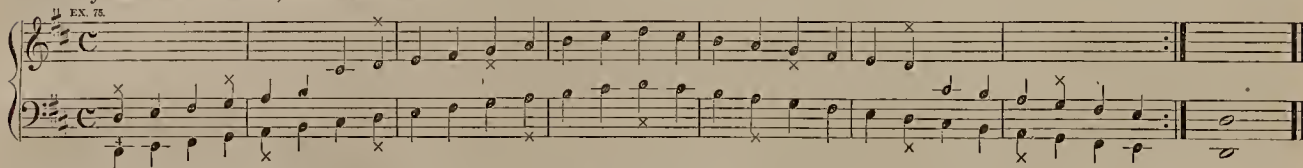
SCALE OF D MAJOR.

The next major scale in which the least number of sharps is used, is that of D. Each additional sharp in the signature causes the scale to be founded upon the fifth of the preceding scale; while in the flat keys, each additional flat causes the scale to be founded upon the fourth of the preceding key. In the Scale of D major, the order of the fingering is the same as in the Scales of C and G.

Remember to use F \sharp and C \sharp instead of F \flat and C \flat , and call them by their right names.



Play this scale in octaves, with both hands.



TENTH RECREATION.

Allegro.

The musical score is written for a parlor organ in 2/4 time, key of D major (two sharps). It consists of five systems of two staves each. The tempo is marked *Allegro.* The first system begins with a forte (*f*) dynamic and includes fingerings (4, 3, 1) and an accent. The second system continues the melody and accompaniment. The third system starts with a piano (*p*) dynamic and features a series of accented eighth notes in the bass. The fourth system includes a *Fine.* marking and a repeat sign. The fifth system concludes with a *D.C.* (Da Capo) instruction. The piece ends with a final cadence in the right hand.

ANDANTE GRAZIOSO.

Musical score for "ANDANTE GRAZIOSO" in 6/8 time. The score is written for piano and organ accompaniment. It consists of four systems of music. The first system includes a piano introduction with a 2-measure rest and a 4-measure rest. The second system begins with a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a crescendo (*cres.*) and a ritardando (*rit.*) marking. The score features various musical notations including eighth notes, sixteenth notes, and rests, with fingerings and articulation marks throughout.

DAILY FINGER EXERCISES.

Hold the long note through each exercise.

Daily Finger Exercises section containing three exercises:

- EX. 79:** A piano exercise with a long note held in the right hand while the left hand plays a series of eighth notes.
- EX. 80:** A piano exercise with a long note held in the right hand while the left hand plays a series of eighth notes.
- EX. 81:** A piano exercise with a long note held in the right hand while the left hand plays a series of eighth notes.

 Each exercise is written for piano and organ accompaniment.

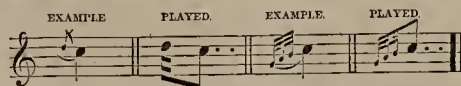
FOURTEENTH STUDY.

Moderato.

The musical score for 'FOURTEENTH STUDY' is presented in five systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The key signature is one sharp (F#), indicating C major. The time signature is 2/4. The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1-4 and 'x' for breath or pedal points. The piece concludes with a double bar line in the final system.

The *Appoggiatura* consists of small notes of embellishment placed before another note, which are simply additional, and are not included in the regular beats of the measure. The *Appoggiatura* deducts its value in time from the note before which it is placed.

The *short Appoggiatura* consists of one or more notes, which are played quickly, without any regard to the value of the succeeding note. They are written, when single, with the cross-mark through the stem.



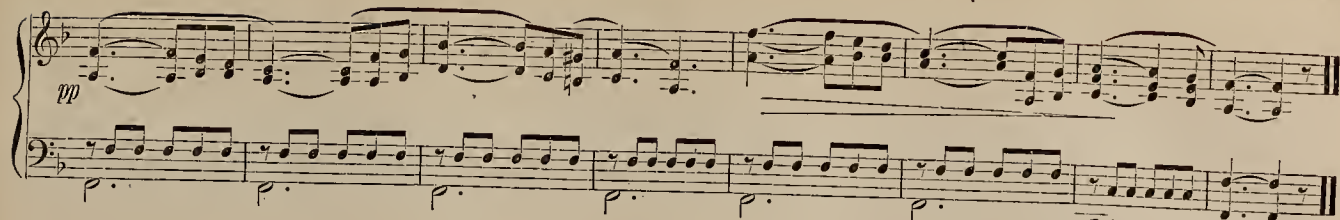
The *long Appoggiatura* is distinguished by being a note of half the value of the succeeding note. It borrows half the length of the succeeding note, and is accented.



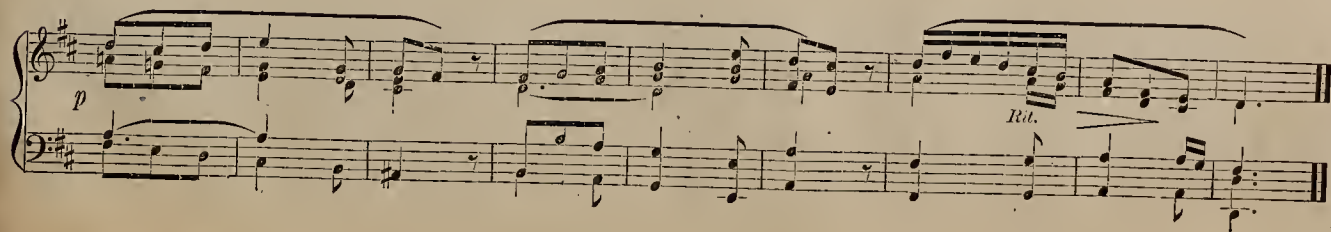
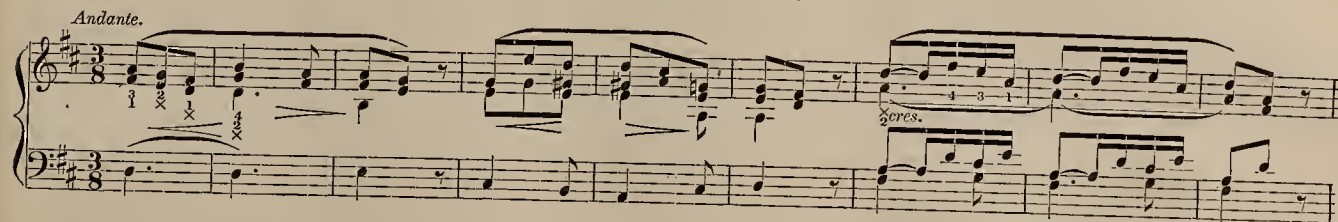
DREAMS OF THE PAST.

Andante. 4/8

p *cresc.* *mf* *cresc.* *p* *f*



SELECTION.



SCALE OF B MINOR.

This Scale is founded upon the Sixth of the Scale of D Major. Observe that the left hand begins with the third finger.

EX. 82.

EX. 83.

FIFTEENTH STUDY.

Play the quarter notes distinctly in the accompaniment.

Waltz.

ELEVENTH RECREATION.

First system of musical notation for 'Eleventh Recreation'. It consists of a treble and bass staff in 3/4 time, key of D major. The treble staff begins with a piano (*p*) dynamic, followed by a forte (*ff*) section, and ends with a piano (*p*) section. The bass staff provides harmonic accompaniment with chords.

Second system of musical notation. It continues the piece with a forte (*f*) section in the treble, followed by a forte (*ff*) section, and ends with a piano (*p*) section. The treble staff includes a 'FINE.' marking and a repeat sign. The bass staff continues with harmonic accompaniment.

Third system of musical notation. It features a forte (*f*) section in the treble staff, which includes various fingerings and a 'D.C.' (Da Capo) marking at the end. The bass staff continues with harmonic accompaniment.

DAILY FINGER EXERCISES.

Fourth system of musical notation, labeled 'EX. 64'. It is a finger exercise in 2/4 time, key of D major. The treble staff includes fingerings (1-4) and a 'D.C.' marking. The bass staff continues with harmonic accompaniment.

TRANSCRIPTION.

Adagio. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\times 3$

p *pp* *cres.*

p *p*

cres.

p *p*

STUDY.

1 2 3 4 1 2 3 4

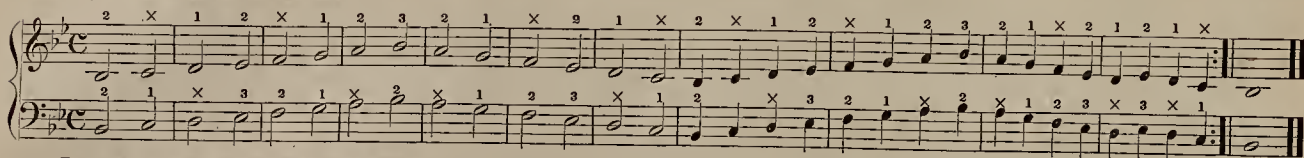
SELECTION.

Moderato.

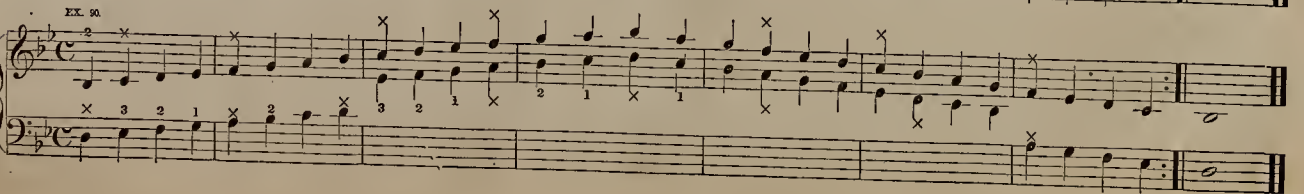
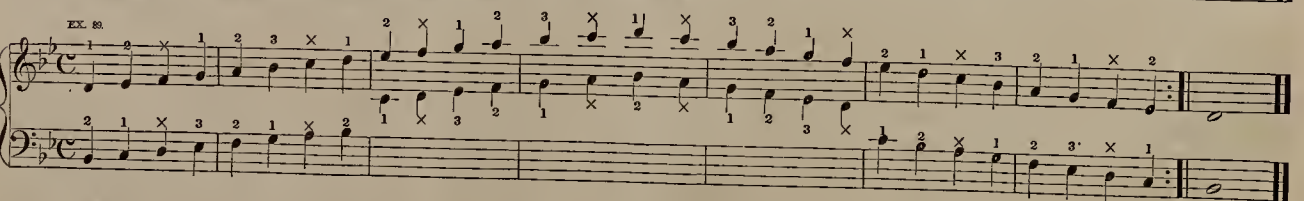
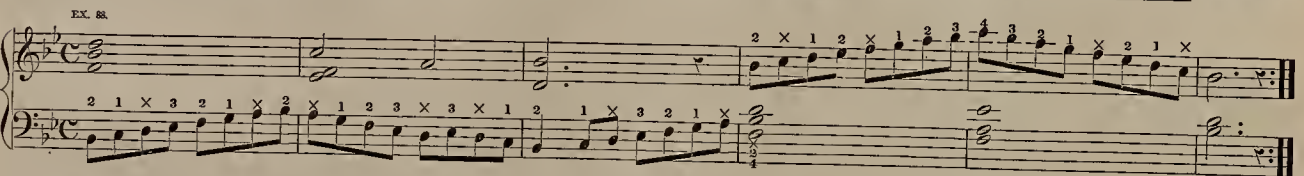
This musical score is for a piece titled "SELECTION." in a moderate tempo. It is written for a parlor organ in G major (one sharp) and 3/8 time. The score consists of five systems of two staves each. The right hand plays a melody with various note values and rests, while the left hand provides a steady accompaniment of eighth notes. Performance markings include "Moderato." at the beginning, "cresc." (crescendo) in the third system, "p" (piano) in the fourth system, and "ritard." (ritardando) in the fifth system. The piece concludes with a double bar line.

SCALE OF B \flat .

Every additional flat scale is founded upon the *fourth* of the preceding key. The fourth of the scale of F being B \flat , if used as the key-note for another scale, requires the use of E \flat to make the order of the intervals correct. In this key, B \flat and E \flat are used, and the signature has *two flats*, placed upon their respective degrees. Be careful to observe and commit to memory the fingering. Never leave a scale until you can play it perfectly, without the aid of the hook.



Play the scale in octaves, with both hands.

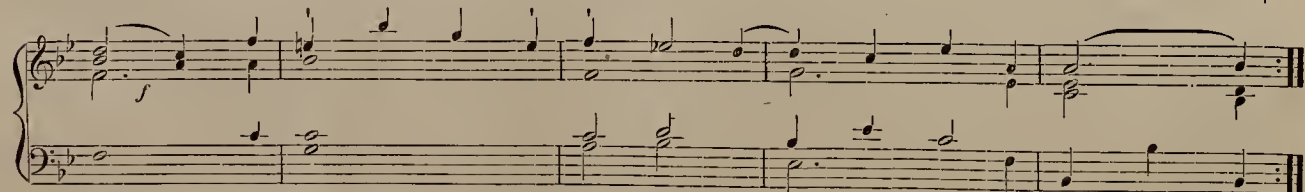
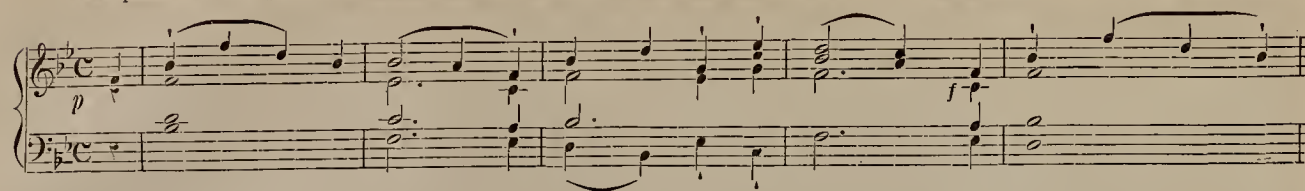


TWELFTH RECREATION.

This musical score is for a piece titled "Twelfth Recreation" from Clarke's New Method for the Parlor Organ. It is written for a two-manual organ in 2/4 time, with a key signature of one flat (B-flat). The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system also begins with a piano (*p*) dynamic. The fourth system continues. The fifth system concludes with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 4, and breath marks are indicated by 'x' symbols. The piece ends with a double bar line.

TRANSCRIPTION.

When points or dots are placed over or under notes, they indicate that such notes should be played *short* and detached. They are called *staccato marks*.



SIXTEENTH STUDY.

Moderato.

The musical score is written for a Parlor Organ and consists of two systems, each with a grand staff (treble and bass clefs). The tempo is marked *Moderato*. The key signature has one flat (B-flat). The time signature is 6/8.

First System:

- Staff 1 (Treble):** Contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. It includes a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 2 (Bass):** Features a melodic line with eighth notes and a sustained bass line with chords. It includes a dynamic marking *f* (forte).

Second System:

- Staff 1 (Treble):** Continues the melodic development with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. It ends with a double bar line and a repeat sign.
- Staff 2 (Bass):** Features a melodic line with eighth notes and a sustained bass line with chords. It includes a dynamic marking *p* (piano) and a triplet of eighth notes.

Third System:

- Staff 1 (Treble):** Continues the melodic development with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. It ends with a double bar line and a repeat sign.
- Staff 2 (Bass):** Features a melodic line with eighth notes and a sustained bass line with chords. It includes a dynamic marking *p* (piano) and a triplet of eighth notes.

Fourth System:

- Staff 1 (Treble):** Continues the melodic development with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. It ends with a double bar line and a repeat sign.
- Staff 2 (Bass):** Features a melodic line with eighth notes and a sustained bass line with chords. It includes a dynamic marking *f* (forte) and a triplet of eighth notes.

SELECTION.

Andante.

pp

pp

Rit.

DAILY FINGER EXERCISES.

EX. 92. EX. 93. EX. 94.

Hold the long notes.

EX. 95. EX. 96. EX. 97.

Practice slowly at first. Do not cramp the hands.

When three notes are played during one beat, they are called *Triplets*, and are indicated by the figure \frown_3 being placed over or under them, as in the first measure of the following piece.

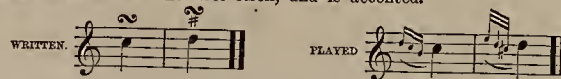
A group of Triplets should be played as though the word "*hap-pi-ly*" were spoken upon the beat or beats where they occur.

THIRTEENTH RECREATION.

THIRTEENTH RECREATION.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often grouped in triplets. The bass staff provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-3, and breath marks (x) are placed above certain notes. The piece concludes with a final chord in the bass staff.

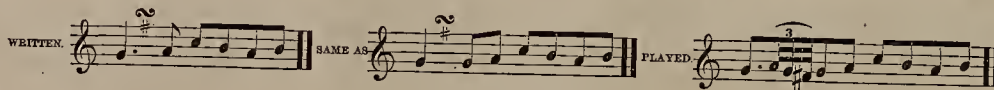
One of the most graceful embellishments is called the TURN, thus represented: ∞ and is used before or after the tone to which it belongs. The turn before a note consists of the note on the first degree above the note, *over or under which it is immediately placed*, the note itself and next, the note on the degree below, these three notes preceding the main note. When an accidental is used with the turn, it indicates that the lower tone is to be affected by it. This turn takes from the value of the note itself, and is accented.



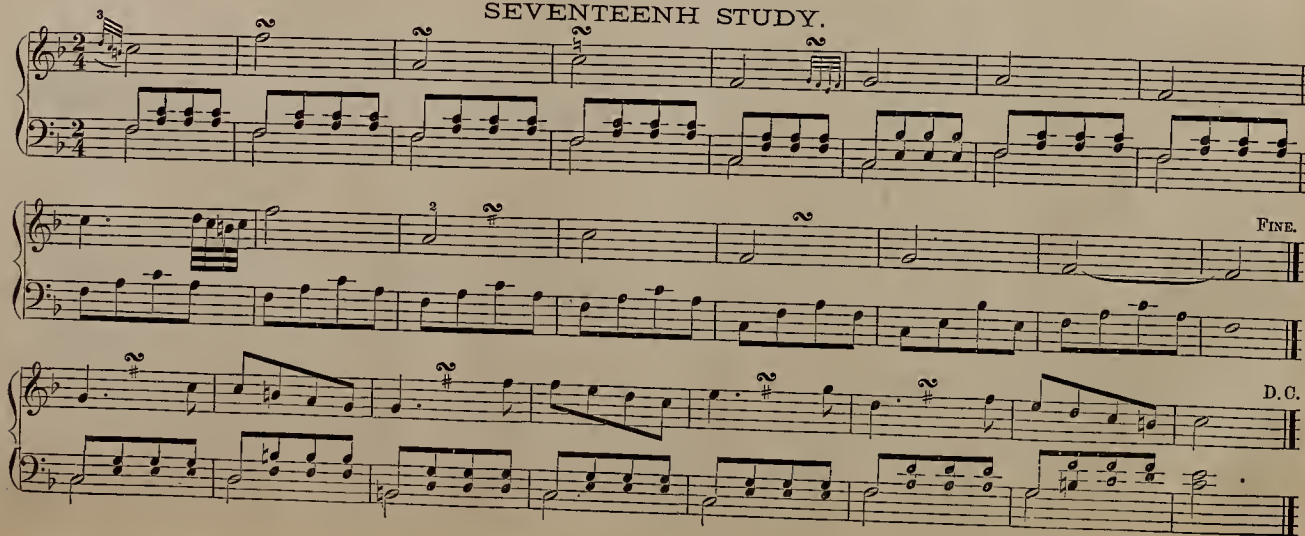
The Turn *after* a note, is written at the right; it consists of four tones as illustrated by the following example, and is more graceful than the former.



When a Turn follows a dotted note, the last note of the Turn should occur where the value of the dot is added, so that the following note may be distinct.



SEVENTEENH STUDY.



SCALE OF G MINOR.

EX. 98.

EX. 99.

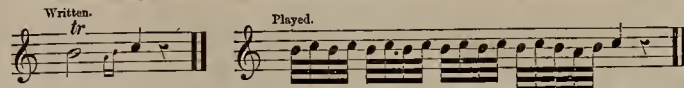
EIGHTEENTH STUDY.

Andante.

p

THE TRILL.

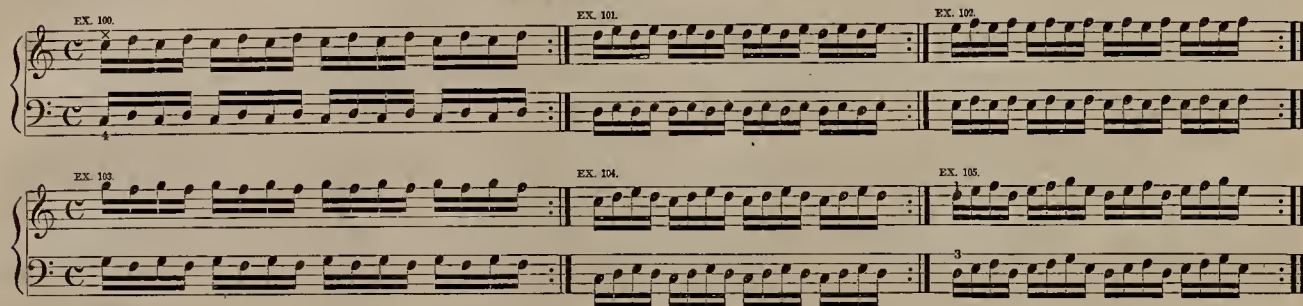
The TRILL is a brilliant embellishment, and requires much practice in order to execute it evenly and rapidly. It is indicated by the sign *tr*, and consists of two notes, viz: the principal note, over or under which it is written, and the note above. These two notes are played alternately, in rapid succession, during the length of the principal note. When the succeeding note is on the degree above, the Trill has a termination, in which a note on the degree below is introduced. If the succeeding note is on the degree below, the Trill has no termination.



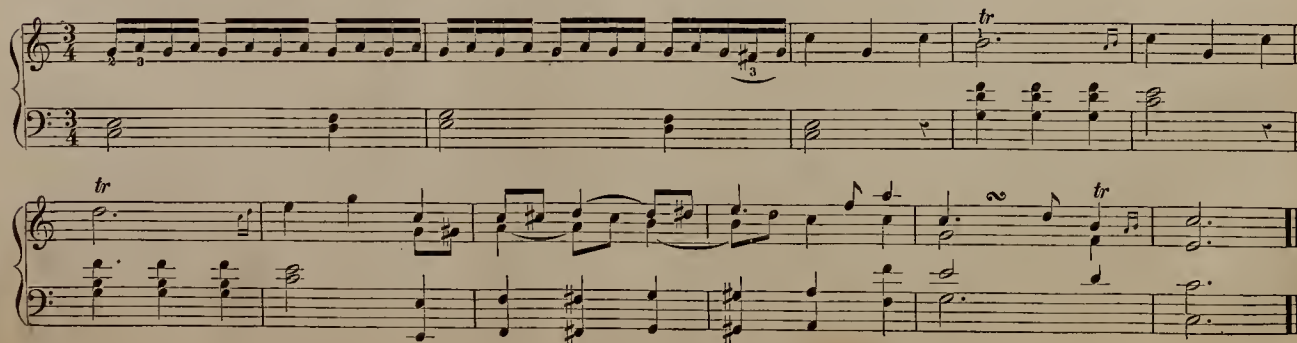
The termination is omitted when the Trill occurs upon notes which are too short to admit of it; also when the hand is playing other notes at the same time, so that the terminating notes cannot be introduced.

Play the preparatory exercises for the Trill slowly and evenly, with the hand in the proper position.

PREPARATORY EXERCISES FOR THE TRILL.



NINETEENTH STUDY.



TRANSCRIPTION.

Larghetto.

pp

mf

p

rit. pp

The next Major Scale in the order of progression begins on A, the fifth of D, and requires the use of $G\sharp$, in addition to the two sharps of the preceding key. The signature has three sharps. Use $F\sharp$, $C\sharp$, and $G\sharp$. The order of the fingering is the same as in the key of D.

SCALE OF A MAJOR.

EX. 106.

Play the Scale in Octaves with both hands.

EX. 107.

EX. 108.

EX. 109.

EX. 110.

TWILIGHT THOUGHTS.

Andante.

p

With tremolo. pp.

Non tremolo.

f

The musical score is written for a parlor organ and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante'. The dynamics are marked 'p' (piano), 'pp' (pianissimo), and 'f' (forte). The score includes various musical notations such as notes, rests, beams, and dynamic markings. The first system is marked 'Andante' and 'p'. The second system is marked 'p'. The third system is marked 'With tremolo. pp.' and features a tremolo effect on the right hand. The fourth system is marked 'Non tremolo.' and features a tremolo effect on the left hand. The fifth system is marked 'f' and features a tremolo effect on the left hand.

FOURTEENTH RECREATION.

Redowa.

*Allegretto.**Fine.*

First system of music for Redowa, measures 1-8. Treble and bass staves with fingerings and dynamics.

Second system of music for Redowa, measures 9-16. Treble and bass staves with fingerings and dynamics.

Third system of music for Redowa, measures 17-24. Treble and bass staves with fingerings and dynamics.

Fourth system of music for Redowa, measures 25-32. Treble and bass staves with fingerings and dynamics.

DAILY FINGER EXERCISES.

EX. 111.

EX. 112.

EX. 113.

Finger as marked. Pass the thumb under the fingers without moving the hand. Play each hand separately at first.

SARATOGA MARCH.

4 3 2 1 X 1 4 3 2 1 X 1

mf

FINE.

p Cornet Solo.

Duett. D.C.

SCALE OF F# MINOR.

The relative minor of the Scale of A Major, based upon its sixth, is given in the following exercises. Commit the fingering to memory.

EX. 114.

EX. 115.

TWENTIETH STUDY.

Andante.

Separate the notes which are not tied.

PASTORALE.

Andante.

mf

p *f* *p*

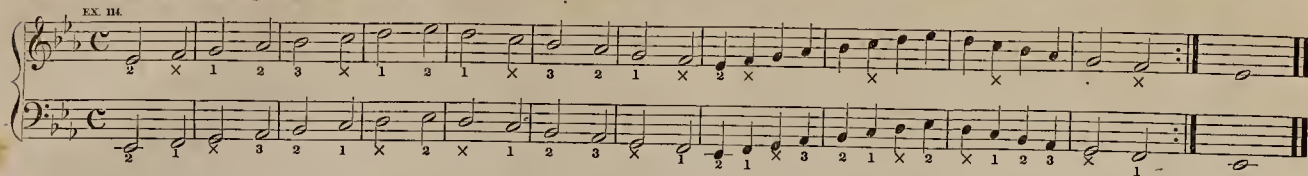
f *p*

mf *pp*

SCALE OF E FLAT.

The next scale in which an additional flat is used is based upon the fourth of the key of B \flat , and requires the use of A \flat to make the correct order of intervals. The signature has three flats.

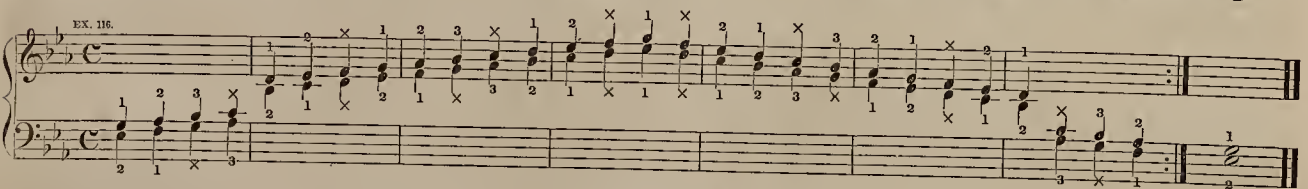
EX. III.



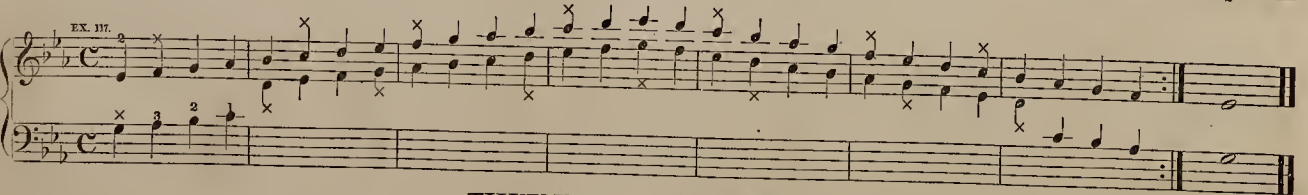
EX. III.



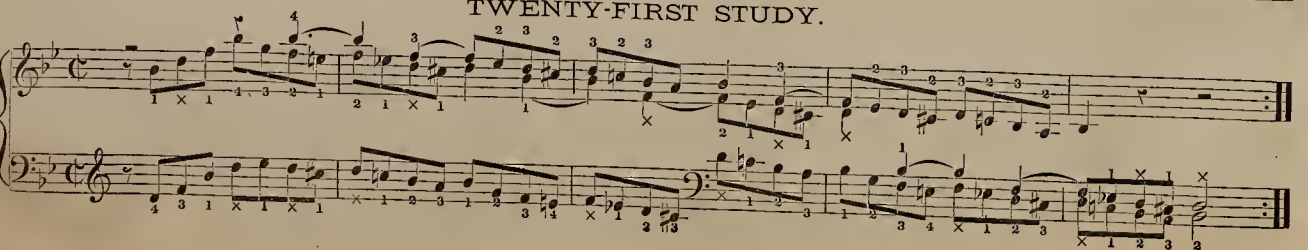
EX. III.



EX. III.



TWENTY-FIRST STUDY.



GIRALDA WALTZ.

3 1

p

cresc.

f

p

f

2 1 \times 1 \times 1 2 \times 1 2 \times 1 2 3 1 2 \times 1 3

GREETING POLKA.

The musical score for "GREETING POLKA" is presented in five systems, each consisting of a piano (p) and organ (o) part. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as chords, single notes, and rests. Fingerings are indicated by numbers 1-4 and crosses (X) above notes. The organ part is marked with 'f' (forte) in the third system. The piece concludes with a double bar line and repeat dots. The word "Fine." is written at the end of the third system, and "D. C." (Da Capo) is written at the end of the fifth system.

f

Fine.

D. C.

TRANSCRIPTION.

Andantino.

p *pp* *cresc.* *p* *cresc.* *ritard.*


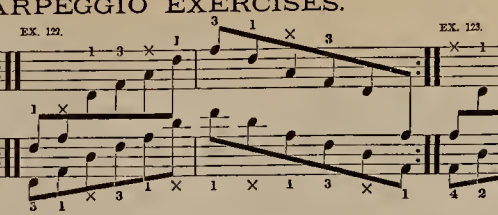
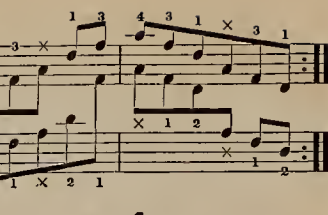
DAILY FINGER EXERCISES.


Arpeggios consist of the notes of a chord, played one after the other in succession.




EX. 118. EX. 119. EX. 120.

Play each hand separately at first.

ARPEGGIO EXERCISES.

EX. 121.  EX. 122.  EX. 123. 

EX. 124.  EX. 125.  EX. 126. 

EX. 127.  EX. 128.  EX. 129. 

SCALE OF C MINOR.

This Scale is founded on the sixth of the key of E \flat Major.

EX. 130. 

EX. 131. 

PRELUDE IN C MINOR.

You will find this piece to be an excellent study in the church style of organ music.

Adagio.

Where you can reach the three upper notes with the right hand, you may play the left in octaves, indicated by 8va.

The musical score is written for two staves (treble and bass clef) in C minor, 4/4 time. It consists of five systems of music. The first system includes a tempo marking "Adagio." and a performance instruction: "Where you can reach the three upper notes with the right hand, you may play the left in octaves, indicated by 8va." The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "8va" and "8".

SCALE OF E MAJOR.

The next scale in which an additional sharp is used, is founded upon the fifth of A Major, and requires the use of D sharp instead of D \flat . The signature has four sharps.

EX. 132

The fingering has the same order as the previous sharp keys.

EX. 133

EX. 134

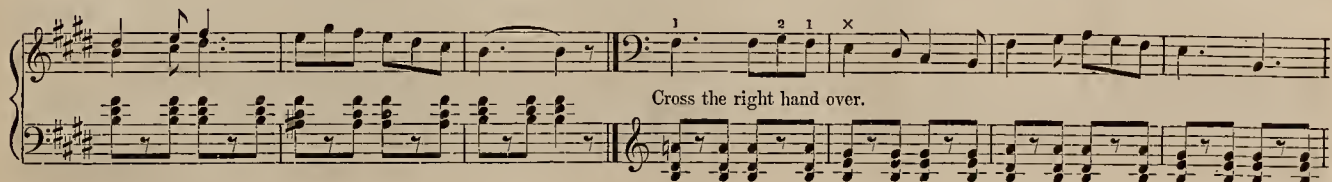
EX. 135

EX. 136

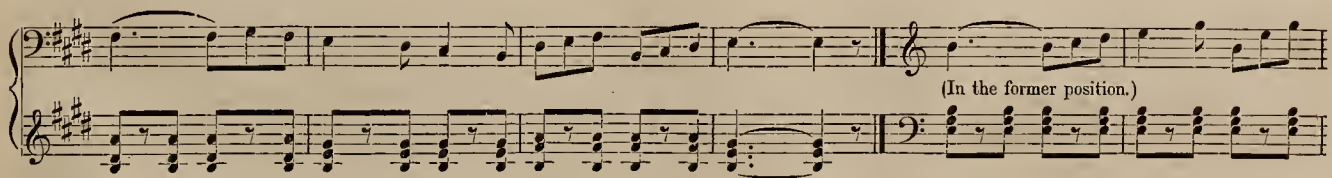
FIFTEENTH RECREATION.

At the seventeenth measure, cross the right hand over the left.

Allegro.



Cross the right hand over.



(In the former position.)



SIXTEENTH RECREATION.

First system of musical notation for 'SIXTEENTH RECREATION'. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with various ornaments and fingerings, including a triplet (3-2-1) and several 'X' marks indicating specific notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic development with more complex ornaments and fingerings, such as 3-2-1-X and 3-2-1-X-2-1. The left hand accompaniment remains consistent. The system concludes with the word 'Fine.' in the right margin.

Third system of musical notation. The right hand features a series of eighth notes and a final ornamented phrase with fingerings 4-1-X-4-3-X. The left hand accompaniment continues with chords and single notes.

Fourth system of musical notation. The right hand continues with a melodic line, ending with a final note. The left hand accompaniment concludes the piece. The system is marked 'D.C.' (Da Capo) in the right margin.

Fifth system of musical notation, labeled 'EX. 127' and 'EX. 128'. This system contains two exercises. Exercise 127 is in 3/4 time and features a melodic line with fingerings 1-2-3-4-3-2-1 and an 'X' mark. Exercise 128 is in 3/4 time and features a melodic line with fingerings 4-3-2-1-X-1-2-3. Both exercises are marked with 'D.C.' (Da Capo) in the right margin.

SCALE OF C# MINOR.

This scale is based upon the sixth of the key of E major, and is its relative minor.

EX. 132.

EX. 140.

TWENTY-SECOND STUDY.

SCALE OF A \flat .

The fourth of the preceding flat major key is A \flat ; which, when used as the key-note of the scale, requires, besides the use of the other flats, D \flat instead of D \natural . The signature has four flats.

EX. 141.

Play the scale in octaves, with both hands.

EX. 142.

EX. 143.

EX. 144.

EX. 145.

REST, SPIRIT, REST.

Andante.

The musical score is written for a parlor organ in C major, 4/4 time, with an Andante tempo. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score concludes with a Ritardando (*Rit.*) marking.

HUNTING SONG.

Allegro.

In playing notes, several of which are on the same degree, it is usual to change the fingers, as in the following exercises. Let the fingers slip from the keys in an easy manner.

EX. 145. $\begin{matrix} 2 & 1 & \times & 2 & 1 & \times & 2 & 1 & \times \end{matrix}$

EX. 146. $\begin{matrix} 3 & 2 & 1 & \times & 3 & 2 & 1 & \times & 3 & 2 & 1 & \times & 3 & 2 & 1 & \times & 3 & 2 & 1 & \times \end{matrix}$

TRANSCRIPTION.

Andante.

pp

p

ritard.

pp

a tempo. (in time.)

tr

pp

p

pp ritard.

The musical score is written for a parlor organ and consists of five systems of two staves each. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Andante.' at the beginning. The first system starts with a piano (*pp*) dynamic. The second system includes a *ritard.* (ritardando) marking, followed by a *pp* dynamic and a tempo change to 'a tempo. (in time.)'. A trill (*tr*) is marked in the right hand of the second system. The third system continues with a *pp* dynamic. The fourth system starts with a *p* (piano) dynamic. The fifth system concludes with a *pp ritard.* marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

SCALE OF F MINOR.

This Scale is based upon the sixth of the Major key of A♭ Major.

EX. 147.

12-measure exercise in 2/4 time, key of B-flat major (two flats).

EX. 146.

Musical score for Example 146, a 2/4 piece in B-flat major. The score is for piano and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is simpler, using quarter and eighth notes. There are 'x' marks above some notes in the melody, likely indicating fingerings. The piece ends with a double bar line and repeat dots.

SEVENTEENTH RECREATION.

Musical score for "SEVENTEENTH REVERSON". The score is written for piano in 3/8 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The piece concludes with a "FINE." marking.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets and a final cadence. The accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The score is presented in a traditional, handwritten style with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets. The bass staff provides a simple harmonic accompaniment with chords. The piece concludes with a double bar line and the initials 'D. C.'.

SELECTION.

Allegretto.

The musical score is written for a parlor organ and consists of five systems, each with a treble and a bass staff. The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked *Allegretto*. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) marking in both staves. The second system continues the melodic and harmonic development. The third system features a series of chords in the bass staff. The fourth system includes a forte (*f*) marking in the bass staff. The fifth system concludes with a *rit.* (ritardando) marking in the bass staff and a repeat sign at the end of the piece.

SCALE OF B MAJOR.

The major scale founded upon the fifth of E major is B, requiring the use of A \sharp and the signature has five sharps.

EX. 149.

Play the scale in octaves with both hands.

EX. 150.

EX. 151.

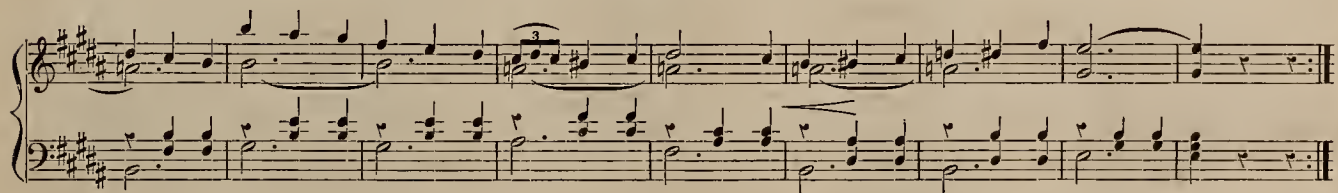
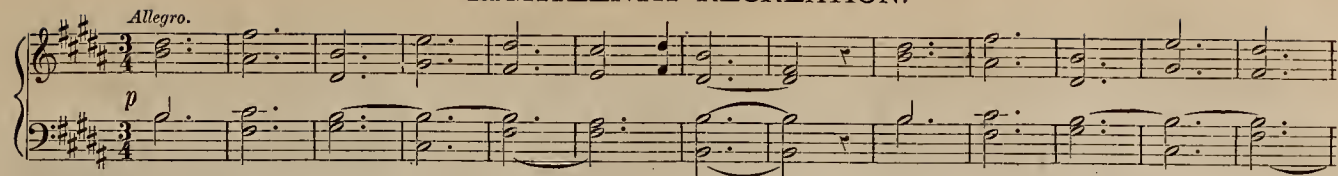
EX. 152.

EX. 153.

EX. 154.

EX. 155.

EIGHTEENTH RECREATION.

*Allegro.**p*

Elegy of Tears.

Lento.

TRANSCRIPTION.

A musical score for a parlor organ transcription of 'Elegy of Tears'. The score is written for a four-part organ system, consisting of two manuals and two pedals. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Lento.' and the dynamics include 'mp' (mezzo-piano) and 'Rit.' (ritardando). The score is divided into five systems. The first system includes triplets and a second ending. The second system continues the melodic and harmonic development. The third system features a 'Rit.' marking and a triplet. The fourth system includes an 'a tempo.' marking. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

TRANSCRIPTION.

Allegretto.

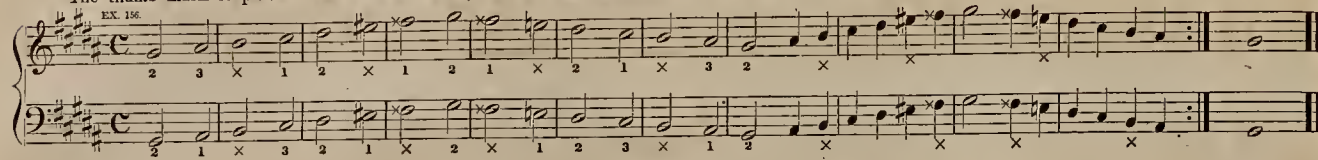
A musical score for a Parlor Organ transcription, marked *Allegretto*. The score is written for a two-manual organ, with a treble and bass staff for each manual. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The piece begins with a piano (*p*) dynamic. The first system shows a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system features a crescendo (*cres.*) and a fortissimo (*ff*) dynamic. The third system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The fourth system features a pianissimo (*pp*) dynamic. The fifth system includes a crescendo (*cres.*), fortissimo (*f*), and fortissimo (*ff*) dynamics, followed by a ritardando (*rit.*) marking. The piece concludes with a final cadence.

SCALE OF G# MINOR.

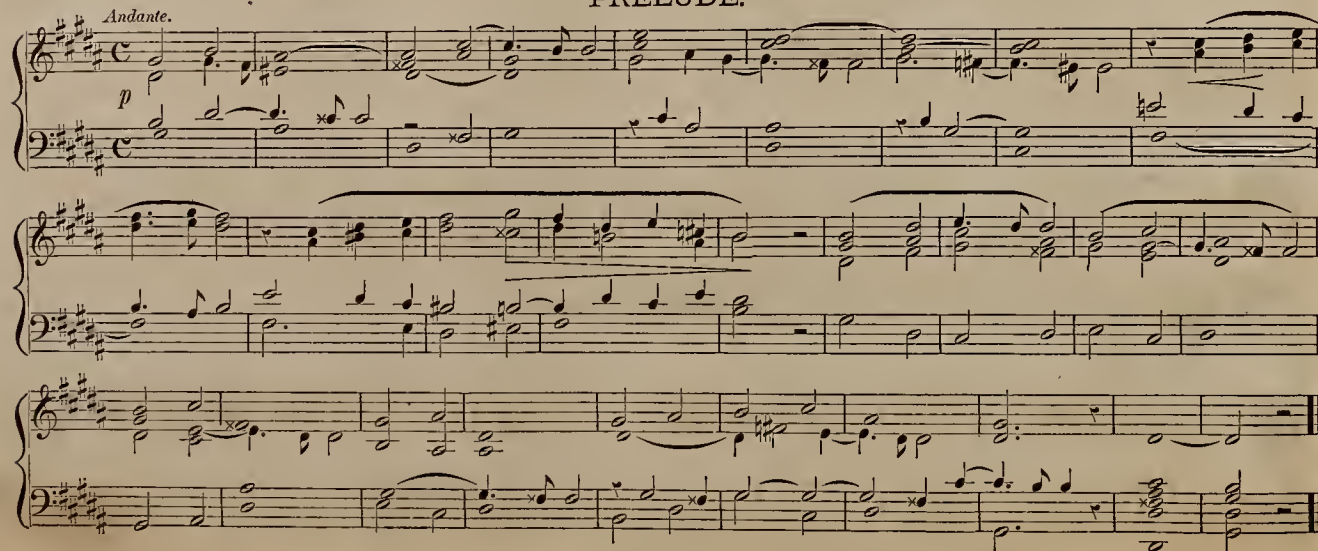
This scale is founded on the sixth of the major scale of B.

When a note which is sharped in the signature is to be sharped again, a character called the *Double Sharp* (x) is placed immediately *before* the note. A note before which the Double Sharp is placed is a whole tone higher than the natural tone of the letter. The sign of contradiction is $\sharp\sharp$. A Double Flat ($\flat\flat$) indicates a whole tone lower than the natural tone.

The thumb mark is placed over or under notes, and is thus discriminated from the double sharp.



PRELUDE.



TRANSCRIPTION.

Andantino.

Dolce.

Rit. *a tempo.*

cresc.

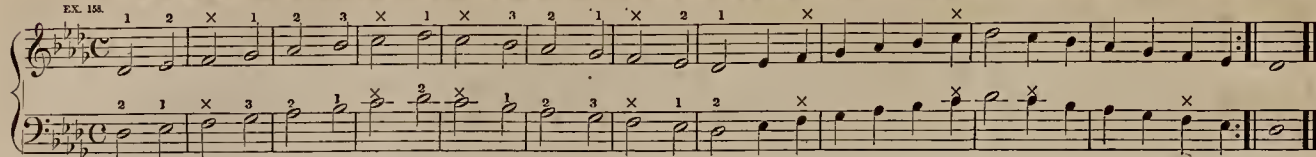
f

The musical score is written for a Parlor Organ and consists of five systems of staves. Each system typically has a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The piece begins with the tempo marking 'Andantino.' and the dynamic 'Dolce.' The first system shows a melody in the treble staff and a harmonic accompaniment in the bass staff. The second system continues this pattern, with some melodic ornamentation in the treble. The third system introduces a 'Rit.' (Ritardando) marking, followed by 'a tempo.' The fourth system features a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

SCALE OF D^b MAJOR.

This Scale is founded on the fourth of A^b Major, requiring the use of G^b, and has five flats for the signature. This is not a difficult scale to play.

EX. 158.



Play the Scale in Octaves, with both hands.

EX. 159.



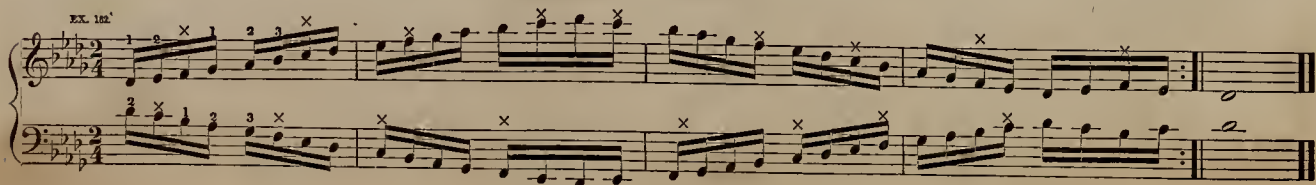
EX. 160.



EX. 161.



EX. 162.



Nearer, my God, to Thee.

DEVOTIONAL MELODY.

Two systems of musical notation for the parlor organ. The first system is in 6/8 time, marked *p* (piano). The second system continues the melody and includes a *ritard.* (ritardando) and *pp* (pianissimo) marking.

SCALE OF B \flat MINOR.This scale is founded on the sixth of A \flat Major.

Two systems of musical notation for scale exercises. The first system is labeled 'EX. 153.' and includes fingerings (1, 2, 3) and breath marks (x). The second system is labeled 'EX. 154.' and also includes fingerings and breath marks.

GERMAN CHORAL.

A single system of musical notation for a German choral piece, featuring a melody in the right hand and a harmonic accompaniment in the left hand.

SCALE OF F# MAJOR.

This scale is founded on the fifth of B major, using E# to complete the order of intervals, and has six sharps as the Signature.

EX. 165. 2 3 X 1 2 X 1 X 2 1 X 3 2 1 X X X X

Play the scale in octaves with both hands.

EX. 166.

EX. 167

EX. 168.

DAILY FINGER EXERCISES.

EX. 169. EX. 170. EX. 171.

Hold the long notes.

TRANSCRIPTION.

Largo.

The musical score is a transcription for Parlor Organ, consisting of five systems of grand staves. Each system has a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked *Largo*. The first system begins with a dynamic marking of *mf* and includes fingerings 1, 3, 4, 1, and x. The second system features a boxed-in chord in the treble staff. The third system continues the melodic and harmonic development. The fourth system includes a dynamic marking of *pp*. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

SCALE OF D \sharp MINOR.

This Scale is founded on the Sixth of the Scale of F \sharp Major.

EX. 172.

EX. 173.

CHORAL.

SCALE OF G \flat MAJOR.

This Scale is founded on the Fourth of D \flat Major. The fingering is the same as the Scale of F \sharp Major.

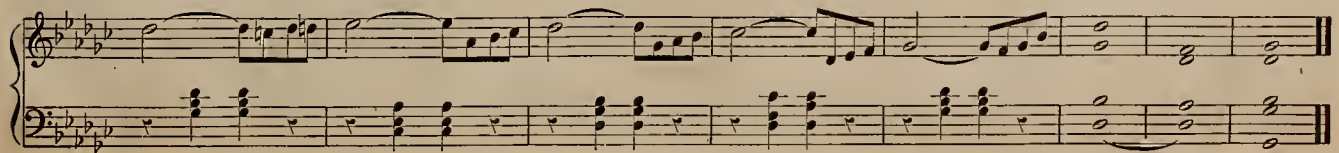
EX. 174.

EX. 175.

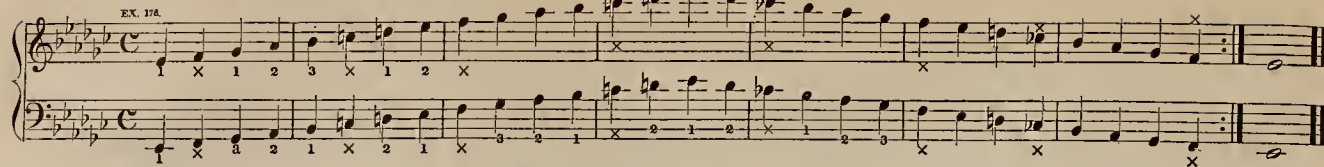
NINETEENTH RECREATION.

Notes are syncopated when they begin upon an unaccented portion of the measure, and end on the accented beat, as in the 9th and following measures.

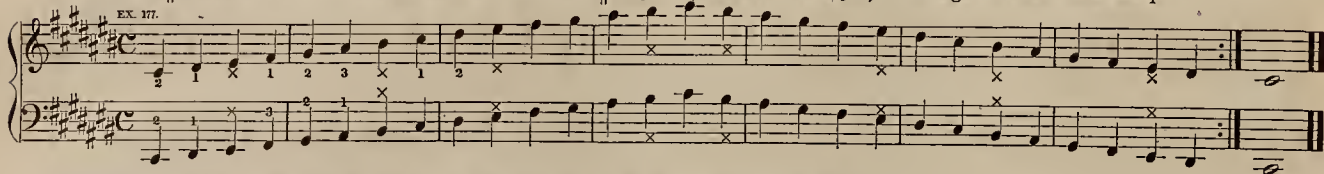
Allegro.



SCALE OF E \flat MINOR. This scale is founded on the sixth of G \flat major. (Same as D \sharp minor.)



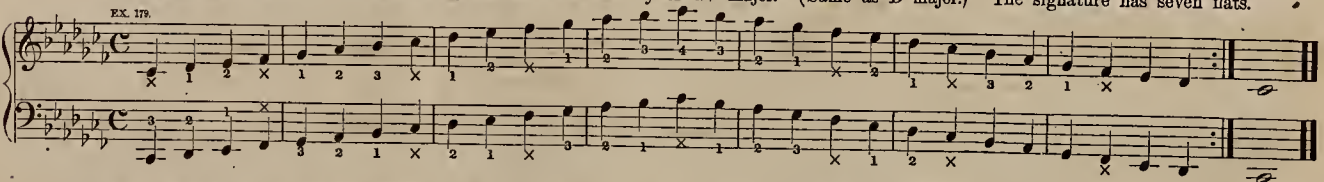
SCALE OF C \sharp MAJOR. This scale is founded on the fifth of F \sharp major. (Same as D \flat major.) The signature has seven sharps.



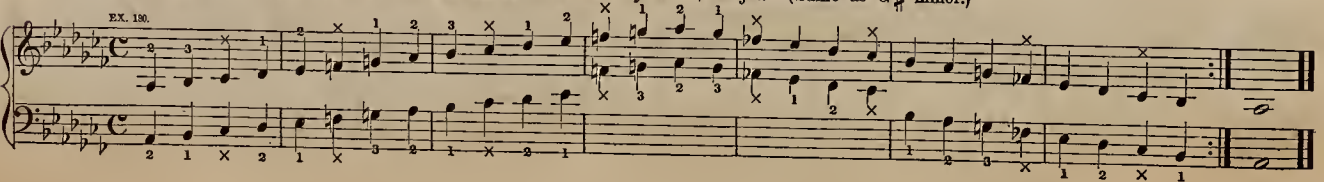
SCALE OF A \sharp MINOR. This scale is founded on the sixth of C \sharp major. (Same as B \flat minor.)



SCALE OF C \flat MAJOR. This scale is founded on the fourth of the key of G \flat major. (Same as B major.) The signature has seven flats.



SCALE OF A \flat MINOR. This scale is founded on the sixth of the key of C \flat major. (Same as G \sharp minor.)



ANDANTE RELIGIOSO.

Two systems of musical notation for the piece 'ANDANTE RELIGIOSO.' Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a piano (p) dynamic marking. The music features sustained chords in the treble and a moving bass line. The second system concludes with a double bar line.

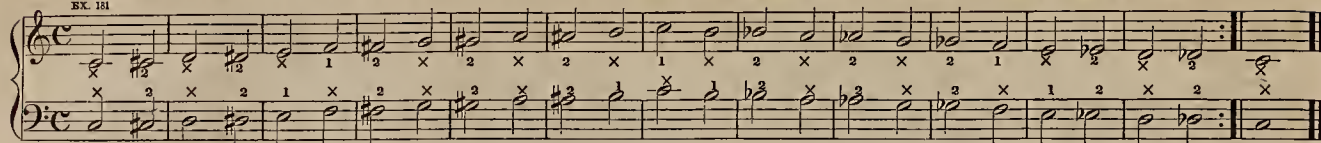
PRELUDE.

Two systems of musical notation for the piece 'PRELUDE.' Each system consists of a treble and bass staff joined by a brace. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. The music features a more active melody in the treble and a supporting bass line. The second system concludes with a double bar line.

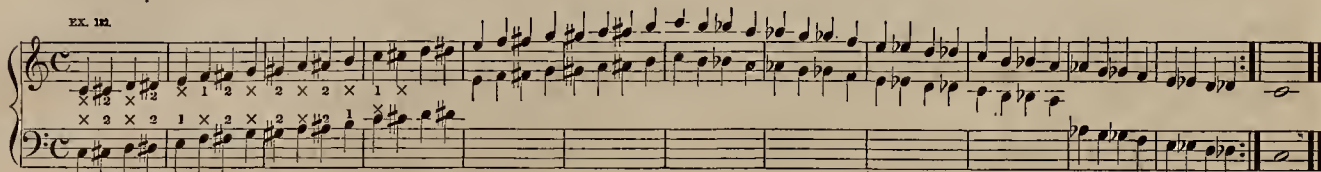
THE CHROMATIC SCALE.

This Scale proceeds by half tones, and is always fingered in the same order, in whatever key chromatic running passages occur.

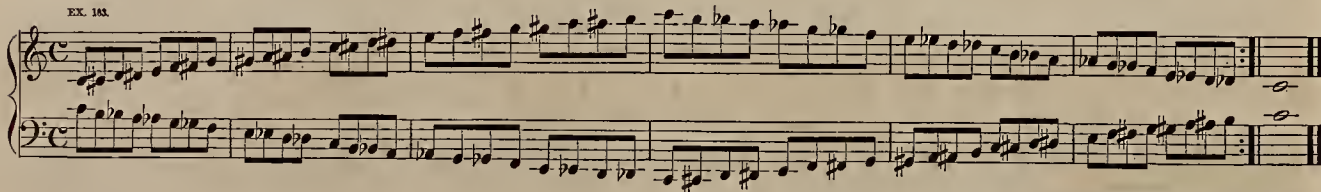
EX. 121



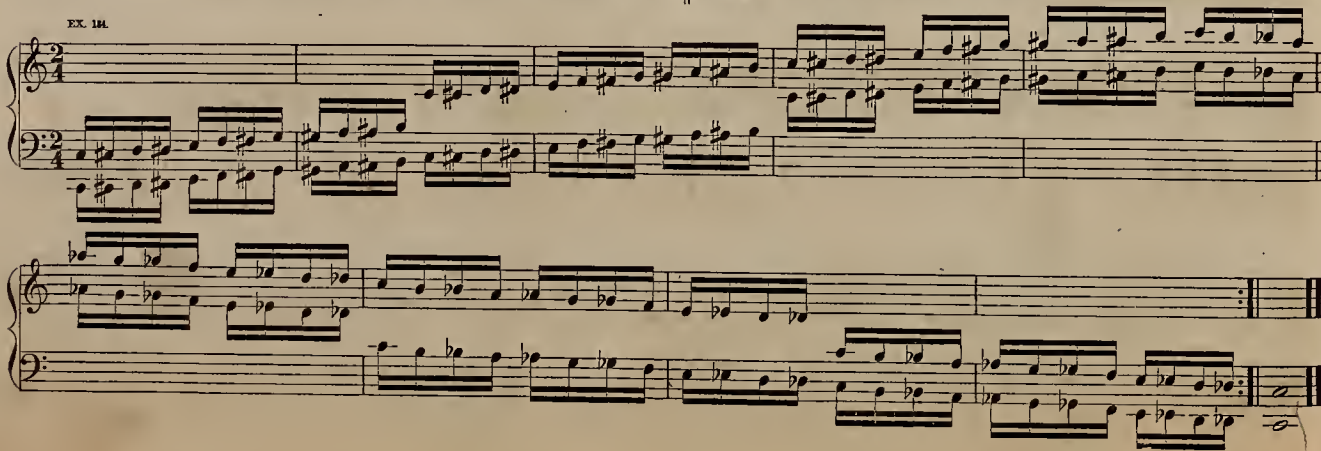
EX. 122



EX. 123



EX. 124



COTTAGE MARCH.

The musical score for "Cottage March" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a forte dynamic marking (*ff*). The melody in the treble staff is characterized by eighth-note patterns and occasional sixteenth-note runs. The bass staff provides a steady accompaniment with chords and single notes. The second system continues the melodic development. The third system includes a *Fine* marking above the treble staff, indicating the end of a section. The fourth system features a key change to two flats (B-flat and E-flat) and continues the melodic line. The fifth system concludes the piece with a *D.C.* (Da Capo) marking, suggesting a repeat of the beginning. The notation includes various musical symbols such as beams, slurs, and articulation marks.

SCALE IN DOUBLE THIRDS AND SIXTHS.

Learn each hand separately at first.

EX. 155.

EX. 156.

EX. 157.

EX. 158.

CHROMATIC SCALE IN SIMPLE MAJOR THIRDS.

Play also in sixths, beginning with the upper note on C, and the lower in E \flat .

EX. 159.

Andantino Espressiono.

SELECTION.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef begins with a whole rest, followed by a half note chord, and then a series of half notes. The bass clef features a complex rhythmic pattern with eighth and sixteenth notes, including fingerings (1, 2, 3, 1, 4) and various ornaments (x) and slurs.

The second system continues the piece. It includes a *Rall.* (Ritardando) marking in the treble staff and an *Espress.* (Espressiono) marking in the bass staff. The bass staff features a triplet of eighth notes and other rhythmic figures with fingerings and ornaments.

The third system shows further development of the melody and bass line. The bass staff includes a triplet of eighth notes and various ornaments (x) and slurs, with fingerings indicated throughout.

The fourth system continues the musical progression. The bass staff features a triplet of eighth notes and various ornaments (x) and slurs, with fingerings indicated throughout.

The fifth system concludes the selection. It includes a *f* (forte) marking in the treble staff, a *pp* (pianissimo) marking in the bass staff, and a *Rit.* (Ritardando) marking at the end. The bass staff features a triplet of eighth notes and various ornaments (x) and slurs, with fingerings indicated throughout.

EX. 1

EX. 191

EX. 192

EX. 193

CHROMATIC SCALE IN MINOR THIRDS.

EX. 194

ELEVATION.

Lento e Cantabile.

p

grazioso.

Rit.

Fine. a tempo.

Rit.

D.C.

EX. 185.

Musical exercise EX. 185 in C major, 2/4 time. The piece consists of 16 measures. The right hand features a sequence of chords and single notes, while the left hand provides a steady accompaniment of chords. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes.

EX. 186.

Musical exercise EX. 186 in C major, 2/4 time. The piece consists of 16 measures. The right hand features a sequence of chords and single notes, while the left hand provides a steady accompaniment of chords. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes.

EX. 187.

Musical exercise EX. 187 in C major, 2/4 time. The piece consists of 16 measures. The right hand features a sequence of chords and single notes, while the left hand provides a steady accompaniment of chords. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes.

EX. 188.

Musical exercise EX. 188 in C major, 2/4 time. The piece consists of 16 measures. The right hand features a sequence of chords and single notes, while the left hand provides a steady accompaniment of chords. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes.

EX. 189.

Musical exercise EX. 189 in C major, 2/4 time. The piece consists of 16 measures. The right hand features a sequence of chords and single notes, while the left hand provides a steady accompaniment of chords. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes.

MOUNTAIN ECHO WALTZ.

First system of musical notation. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a repeat sign followed by a series of eighth and quarter notes. The bass staff begins with a bass clef and contains a series of chords, mostly dyads, marked with a piano (*p*) dynamic.

Second system of musical notation. The treble staff continues the melody with eighth and quarter notes, ending with a first and second ending bracket. The bass staff continues the chordal accompaniment. The system concludes with the word "FINE." in the right margin.

Third system of musical notation. The treble staff features a series of chords, mostly dyads, marked with a forte (*f*) dynamic. The bass staff contains a series of eighth notes, some beamed together, with a long slur over the first half of the system.

Fourth system of musical notation. The treble staff continues the chordal accompaniment. The bass staff continues the eighth-note accompaniment, with a long slur over the first half of the system.

Fifth system of musical notation. The treble staff features a series of chords, mostly dyads, marked with a forte (*f*) dynamic. The bass staff contains a series of chords, mostly dyads, marked with a piano (*pp*) dynamic. The system concludes with a first and second ending bracket and the word "D.C." in the right margin.

EX. 20.



EX. 201.



EX. 202.



EX. 203.



EX. 205.



SELECTION.

(From Overture to Stradella)

Andante.

This musical score is for a parlor organ, featuring a selection from the Overture to Stradella. The piece is in 3/4 time and begins with a tempo marking of *Andante*. The score is written for a single manual with a treble and bass staff. The key signature has two sharps (F# and C#). The music is characterized by flowing sixteenth-note passages in the treble and steady eighth-note accompaniment in the bass. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). The piece concludes with a *Rit.* (Ritardando) marking and a final *pp* dynamic. The score is divided into five systems, each with a treble and bass staff.

Andante.

p *f*

Rit. *pp* *a tempo.*

pp *Rit.*

EX. 206.

Musical notation for Exercise 206, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The exercise consists of two measures, each containing a series of chords and single notes, with fingerings indicated by numbers 1-4 and crosses (X) above notes. The first measure ends with a repeat sign, and the second measure ends with a double bar line.

EX. 207.

Musical notation for Exercise 207, featuring a treble and bass staff with a key signature of three flats (Bb, Eb, and Ab) and a common time signature (C). The exercise consists of two measures, each containing a series of chords and single notes, with fingerings indicated by numbers 1-4 and crosses (X) above notes. The first measure ends with a repeat sign, and the second measure ends with a double bar line.

EX. 208.

Musical notation for Exercise 208, featuring a treble and bass staff with a key signature of three flats (Bb, Eb, and Ab) and a common time signature (C). The exercise consists of two measures, each containing a series of chords and single notes, with fingerings indicated by numbers 1-4 and crosses (X) above notes. The first measure ends with a repeat sign, and the second measure ends with a double bar line.

EX. 209.

Musical notation for Exercise 209, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The exercise consists of two measures, each containing a series of chords and single notes, with fingerings indicated by numbers 1-4 and crosses (X) above notes. The first measure ends with a repeat sign, and the second measure ends with a double bar line.

EX. 210.

Musical notation for Exercise 210, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The exercise consists of two measures, each containing a series of chords and single notes, with fingerings indicated by numbers 1-4 and crosses (X) above notes. The first measure ends with a repeat sign, and the second measure ends with a double bar line.

ERNESTINE POLKA.

First system of music for Ernestine Polka. The treble staff contains a melody with various fingerings and accents (marked 'x') above the notes. The bass staff provides a harmonic accompaniment, starting with a piano (*p*) dynamic.

Second system of music for Ernestine Polka. The treble staff continues the melody with more complex fingerings and accents. The bass staff continues the accompaniment, marked with a mezzo-forte (*mf*) dynamic.

Third system of music for Ernestine Polka. The treble staff continues the melody. The bass staff continues the accompaniment, marked with a piano (*p*) dynamic.

Fourth system of music for Ernestine Polka. The treble staff continues the melody. The bass staff continues the accompaniment, marked with a forte (*f*) dynamic.

Fifth system of music for Ernestine Polka. The treble staff continues the melody. The bass staff continues the accompaniment, marked with a fortissimo (*ff*) dynamic. The system concludes with the marking *D.C.* (Da Capo).

EX. 211

EX. 212

EX. 213

DAILY FINGER EXERCISES.

Hold the long notes constantly while the others are being played.

EX. 214

EX. 215

EX. 216

EX. 217

EX. 218

EX. 219

EX. 220

EX. 221

EX. 222

TRIUMPHAL MARCH.

This musical score is for a piece titled "TRIUMPHAL MARCH." It is arranged for the Parlor Organ and consists of five systems of music, each with a Treble and Bass staff. The key signature has one sharp (F#), and the time signature is common time (C). The piece begins with a forte (f) dynamic. The first system includes a triplet in the Treble staff. The second system is marked mezzo-forte (mf). The third system returns to the forte (f) dynamic. The fourth system is marked piano (p) and includes a fermata over a measure in the Treble staff. The fifth system returns to the forte (f) dynamic and includes another triplet. The piece concludes with a final double bar line.

THEME.

(From a Symphony.)

Andante.

p

f *p*

pp *f*

pp *f*

p

This page contains five systems of musical notation for a Parlor Organ. Each system consists of a treble and a bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs.

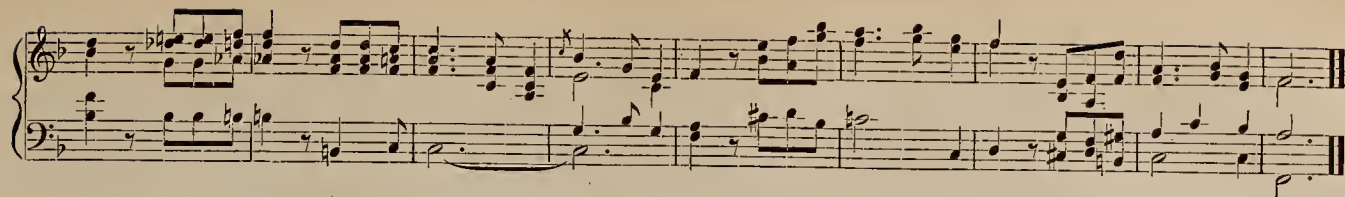
The first system shows a series of chords and single notes in both staves. The second system begins with a forte ('f') dynamic marking and features more active melodic lines in the treble. The third system includes a piano ('p') dynamic marking and a triplet of eighth notes in the treble. The fourth system continues with a triplet and various chordal textures. The fifth system concludes with a forte ('f') dynamic marking and a final cadence marked by a double bar line and repeat signs.

TRANSCRIPTION.

(From a Violin Quartette.)

Andante.

This musical score is a transcription for Parlor Organ of a piece from a Violin Quartette. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked *Andante*. The score consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols: *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *tr* (trills). The piece begins with a piano introduction in the bass staff. The melody is primarily carried by the treble staff, featuring several trills and slurs. The bass staff provides harmonic support with chords and moving lines. The score concludes with a final cadence in the treble staff.



SONG WITHOUT WORDS.



SELECTION.

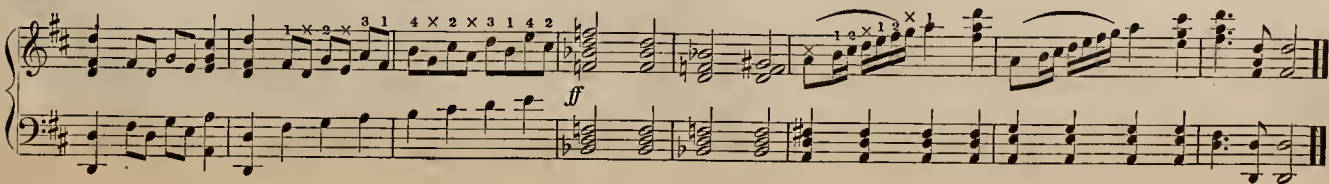
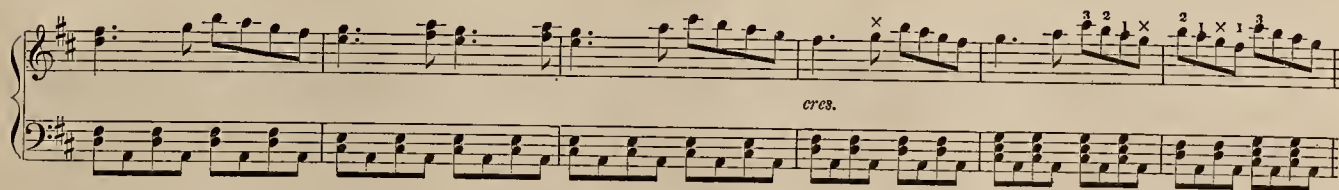
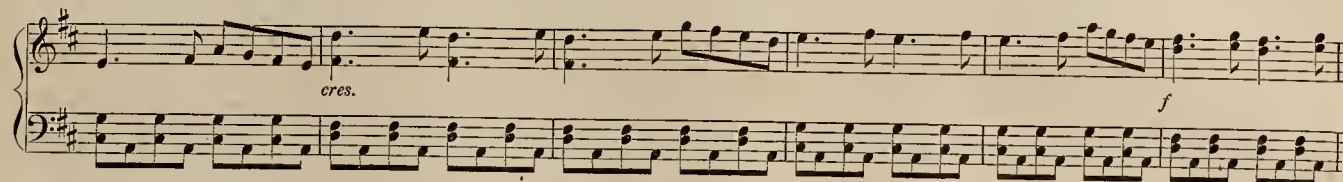
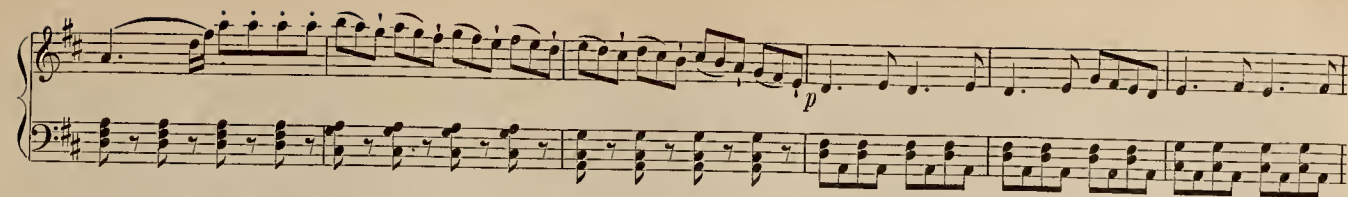
(From an Overture.)

Allegro.

Allegro.
(From an Overture.)

f *p*

p



MENUET.

(From an Oratorio.)

p 2d time *f*, with bass in octaves.

tr

tr

tr

tr

Fine.

p

The musical score is written for a Parlor Organ in 3/8 time, featuring a treble and bass staff. The key signature is one sharp (F#). The piece is a Minuet, marked 'p' (piano) and 'f' (forte) at different points. It includes trills (tr) and a second octave bass line. The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic and a second octave bass line. The second system features a trill (tr) in the treble. The third system also features a trill (tr) in the treble. The fourth system ends with a 'Fine.' marking. The fifth system starts with a piano (p) dynamic and a trill (tr) in the treble.

The first system of music consists of two staves. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains several chords and a trill marked 'tr'. The bass staff starts with a key signature of two sharps (F# and C#) and a common time signature (C). It includes a forte dynamic marking 'f' and an 8va (octave up) instruction. The system concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

ARIA.

The ARIA section is composed of three systems of music, each with a treble and bass staff. The key signature changes to two flats (Bb and Eb), and the time signature remains common time (C). The first system begins with a piano dynamic marking 'p'. The music is characterized by extensive use of triplets, indicated by the number '3' over groups of notes, and long slurs spanning across measures. The section ends with a double bar line.

THEME.

(From an Offertoire.)

Andante.

a tempo.

Rit.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature. It features a series of chords and some moving lines. The word *rit.* is written above the right side of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature. It features a series of chords and some moving lines. The word *a tempo.* is written above the left side of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature. It features a series of chords and some moving lines.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature. It features a series of chords and some moving lines. The word *ad lib.* is written above the right side of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature. It features a series of chords and some moving lines. The word *ff* is written above the right side of the upper staff.

SELECTION.

(From Overture to "Faust.")

Adagio.

f *p* *pp* *f* *pp*

cresc. *cresc.* *With expression.*

cresc. *f*

cresc.

p *p*

THEME.

(From "Faust.")

Maestoso.

f

The musical score is written for a parlor organ and is titled 'THEME. (From "Faust.")'. It is marked 'Maestoso' and 'f' (forte). The time signature is 12/8. The score is arranged in six systems, each with a treble and bass staff. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the third system, and then to three sharps (F#, C#, and G#) in the fourth system. The music features a variety of chords, arpeggios, and melodic lines, with a prominent bass line in the lower register. The piece concludes with a final cadence in the sixth system.

TRANSCRIPTION.

(Menuet de Mozart.)

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction is in 2/4 time, with a key signature of one flat (B-flat). The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The vocal melody is written in a single staff with a treble clef, starting on a middle C. The lyrics are written below the vocal staff. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'p' (piano) dynamic. The piano accompaniment is marked with a 'p' (piano) dynamic. The score is written in a single system.

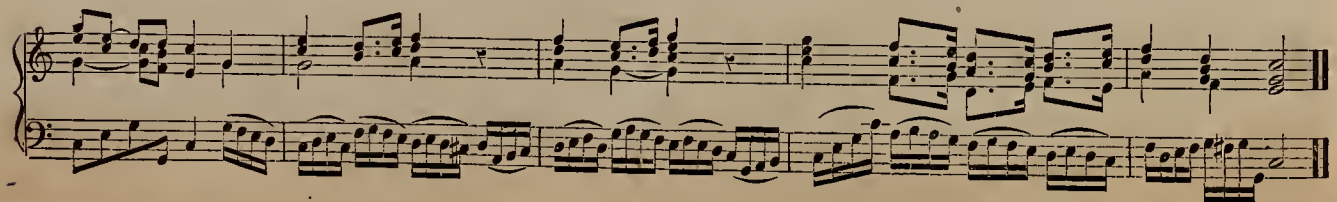
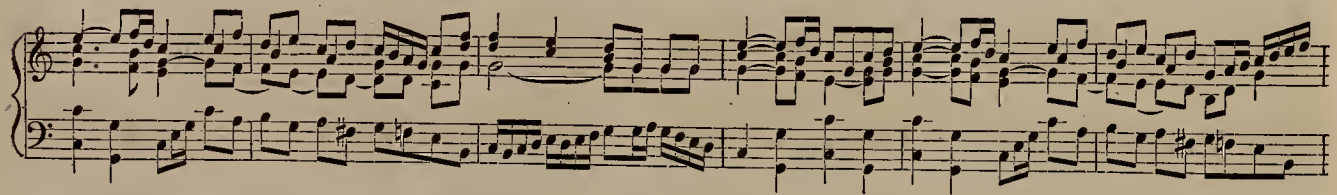
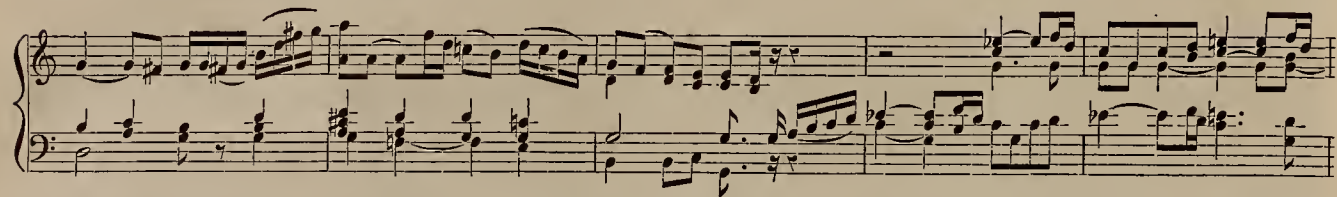
A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef and a key signature of one flat. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. The lyrics are written below the vocal line.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 2/4 time. The score is written for voice and piano. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody is simple and catchy, with a key signature of one sharp (F#) and a time signature of 2/4. The piano introduction is marked with a 'p' (piano) dynamic. The score is presented on a single page with a decorative border.

Fine.

D.C.

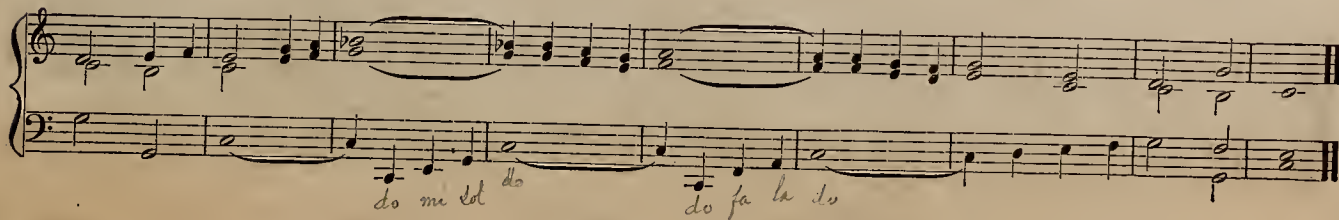
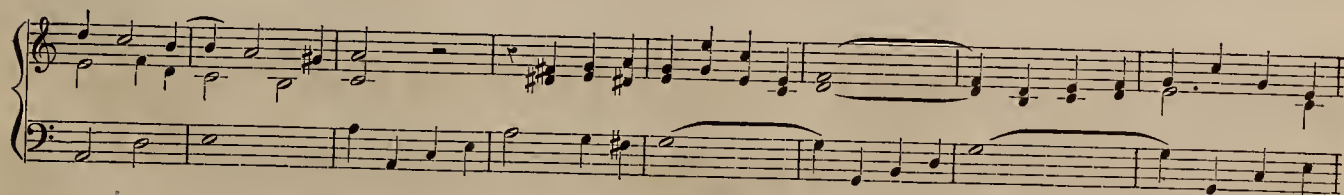
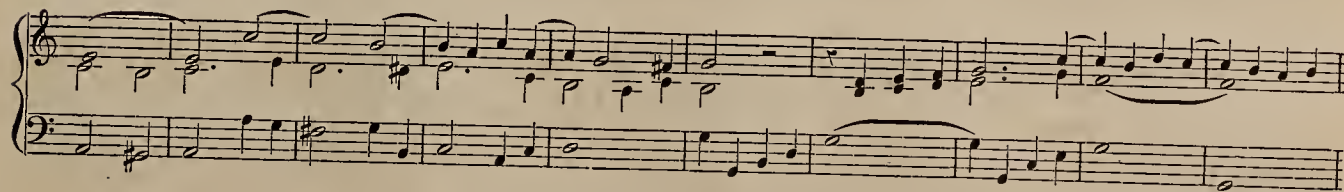
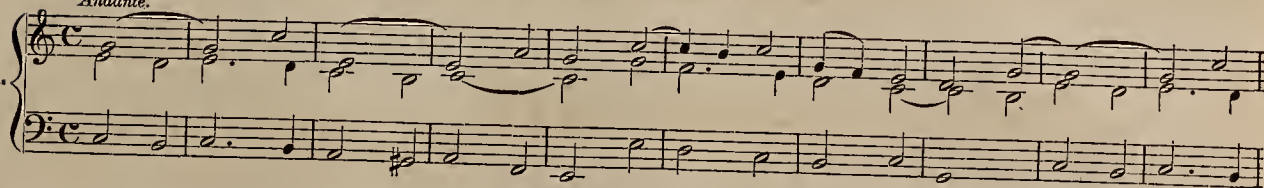
Andante.

PART II. VOLUNTARIES.

All the slow movements in the preceding pages may be used as Voluntaries.

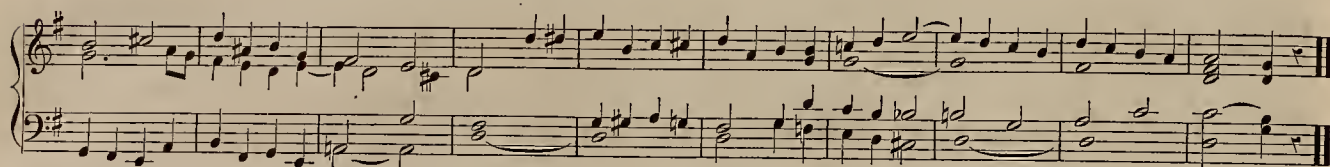
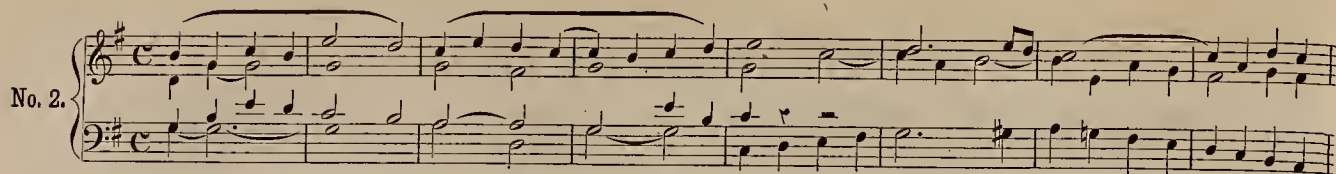
Andante.

No. 1.

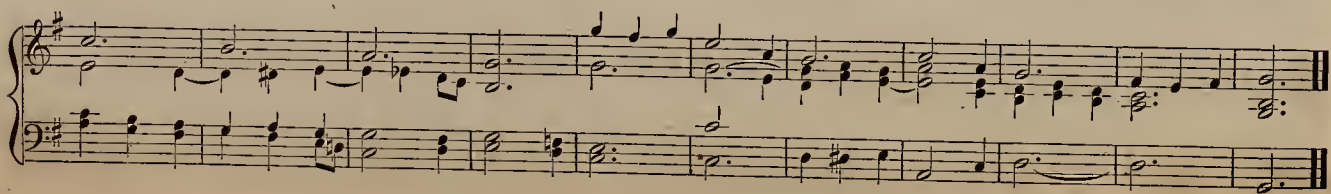
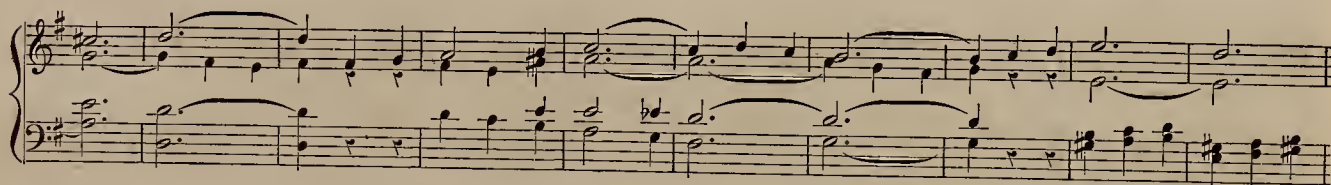
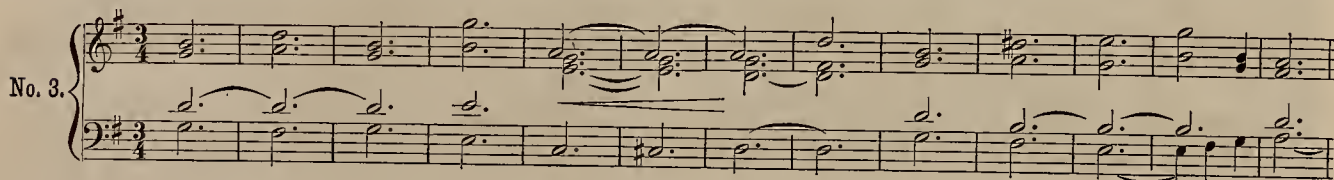


VOLUNTARIES.

No. 2.



No. 3.



VOLUNTARIES.

No. 4. *Andante.*

No. 5. *Andante.*

VOLUNTARIES.

No. 6.

Andante.

p

VOLUNTARIES.

No. 7.

Andante.

The musical score for No. 7, Voluntary, is written for the Parlor Organ. It is in E-flat major (two flats) and 4/4 time. The tempo is marked *Andante*. The score is presented in five systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a simple harmonic accompaniment. The subsequent systems continue the piece with more complex melodic and harmonic developments, including some measures with triplets and sixteenth notes. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

VOLUNTARIES.

Andante.

No. 8.

Musical score for No. 8, Voluntary, Andante. The piece is in C major, 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score consists of two systems of staves.

Andante.

No. 9.

Musical score for No. 9, Voluntary, Andante. The piece is in C major, 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score consists of two systems of staves.

VOLUNTARIES.

The first musical system consists of a treble staff and a bass staff. The treble staff begins with a series of chords, followed by a trill marked 'tr' on a whole note. The bass staff provides a harmonic accompaniment with sustained chords.

No. 10.

Andante.

The second musical system is labeled 'No. 10.' and 'Andante.' It begins with a piano dynamic 'p'. The treble staff features a melodic line with slurs and ties, while the bass staff provides a steady accompaniment.

This system continues the piece 'No. 10'. The treble staff shows a continuation of the melodic line with various intervals and slurs. The bass staff continues with its accompaniment, including some chordal textures.

This system further develops the piece 'No. 10'. The treble staff includes more complex rhythmic patterns and slurs. The bass staff maintains the accompaniment with some moving lines.

The final system of the piece 'No. 10'. The treble staff concludes with a series of chords and a final note. The bass staff provides a concluding accompaniment.

VOLUNTARIES.

No. 11. *Andante.*
p

No. 12. *Andante Pastoral.*
p

VOLUNTARIES.

No. 13. *Adagio.* *p* *tr*

No. 14. *Moderato.* *p* *mp* *mf*

VOLUNTARIES.

No. 15.

Grave.

First system of music for No. 15, *Grave*. It consists of a treble and bass staff. The treble staff begins with a C-clef and a common time signature. The bass staff begins with a C-clef and a common time signature. The music is in G major, indicated by one sharp (F#). The first system shows the initial measures of the piece, with a repeat sign at the end of the first measure in both staves.

Second system of music for No. 15, *Grave*. It continues the piece from the first system. The treble staff has a *p* (piano) dynamic marking. The bass staff continues the accompaniment. The system ends with a repeat sign.

No. 16.

Andante.

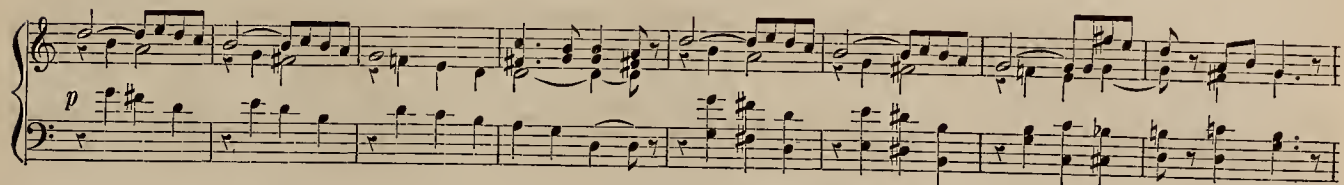
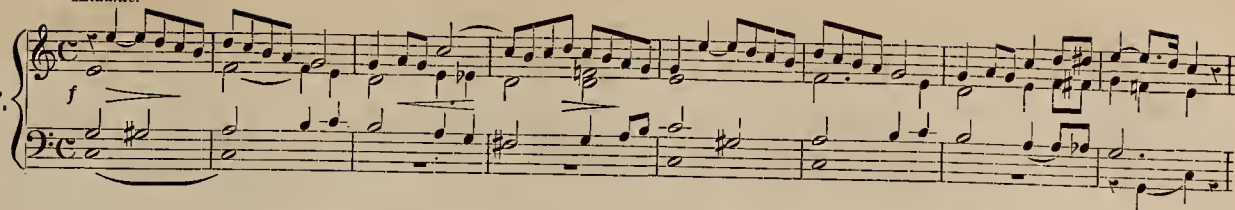
First system of music for No. 16, *Andante*. It consists of a treble and bass staff. The treble staff begins with a C-clef and a common time signature. The bass staff begins with a C-clef and a common time signature. The music is in D major, indicated by two sharps (F# and C#). The first system shows the initial measures of the piece, with a repeat sign at the end of the first measure in both staves.

Second system of music for No. 16, *Andante*. It continues the piece from the first system. The treble staff has a *tr* (trill) marking. The bass staff continues the accompaniment. The system ends with a repeat sign.

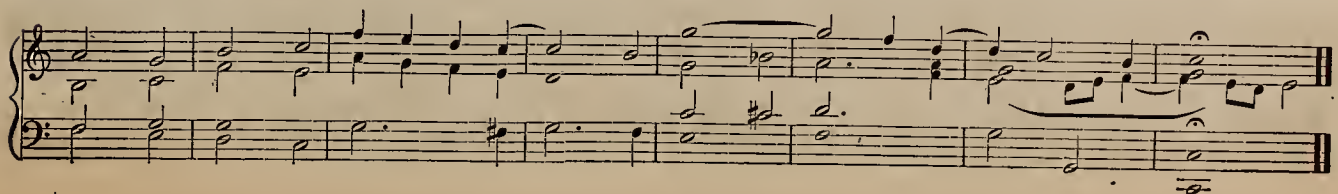
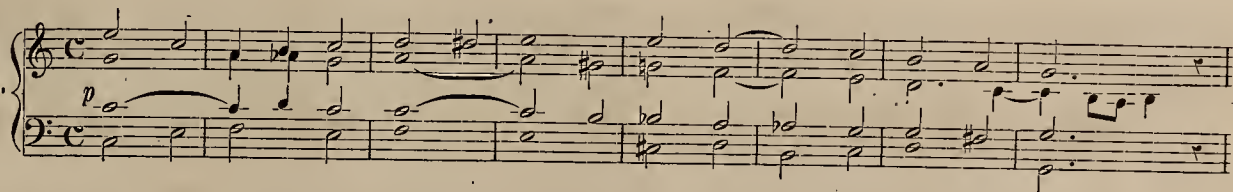
VOLUNTARIES.

Andante.

No. 17.



No. 18.



VOLUNTARIES.

No. 19.

*Andante.**p*

This musical score is for a voluntary piece, No. 19, in B-flat major (two flats) and 4/4 time. The tempo is marked *Andante*. The piece begins with a piano (*p*) dynamic. The notation is for a parlor organ, featuring a treble staff with a single melodic line and a bass staff with a more complex accompaniment of chords and moving lines. The score is divided into five systems. The first system contains the first two measures, marked with a piano (*p*) dynamic. The second system contains measures 3 through 6. The third system contains measures 7 through 10. The fourth system contains measures 11 through 14, with a *Rall.* (Ritardando) marking above the final measure. The fifth system contains measures 15 through 18, with an *A tempo.* marking above the first measure. The piece concludes with a final double bar line.

VOLUNTARIES.

No. 20. *Andante Funebre.*

p

Largo.

mf

VOLUNTARIES.

Moderato.

No. 21.

*f**p**Rit.**f a tempo.**rall:*

No. 22.

Andante.

p

st

Rit.

Fine. a tempo.

ral

D. C.

VOLUNTARIES.

Andante Religioso.

No. 23.

The musical score for No. 23, titled "Andante Religioso," is written for a parlor organ. It is in the key of B-flat major (two flats) and 3/4 time. The piece begins with a piano (*p*) dynamic. The notation consists of five systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the fifth system, marked with a double bar line and repeat dots.

VOLUNTARIES.

No. 24.

p *f*

rit. *a tempo.*

pp ritard. *a tempo.*

f

VOLUNTARIES.

No. 26.

Andante.

p

rall:

The musical score for No. 26 is a voluntary piece in 9/8 time. It is written for a parlor organ, featuring a treble staff and a bass staff. The piece begins with a dynamic marking of 'p' (piano) and a tempo marking of 'Andante.' The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a 'rall:' (rallentando) marking.

VOLUNTARIES.

Allegretto.

No. 27.

Rit. *a tempo.*

*f **

** p*

** f*

rall.

VOLUNTARIES.

No. 28.

Lento espress.

p

VOLUNTARIES.

Larghetto. (From the "MESSIAH.")

No. 29.

f *p* *mf* *p*

VOLUNTARIES.

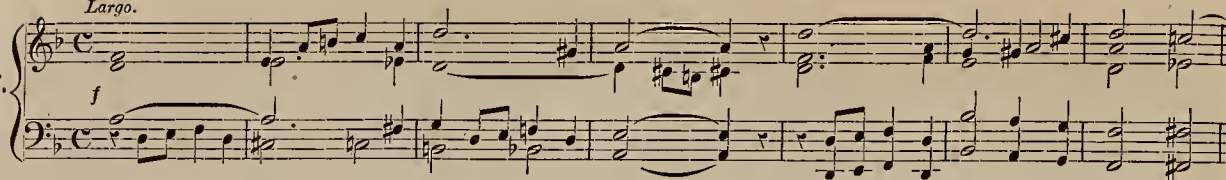
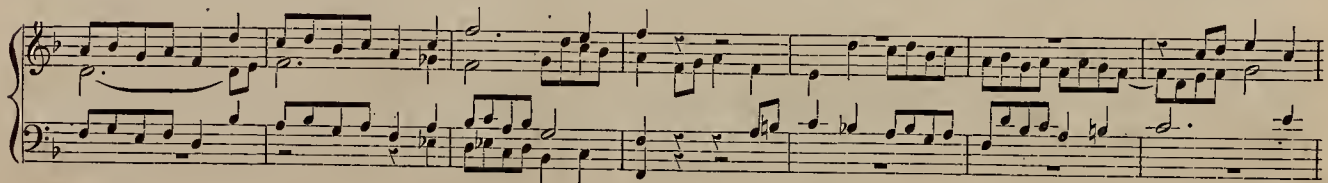
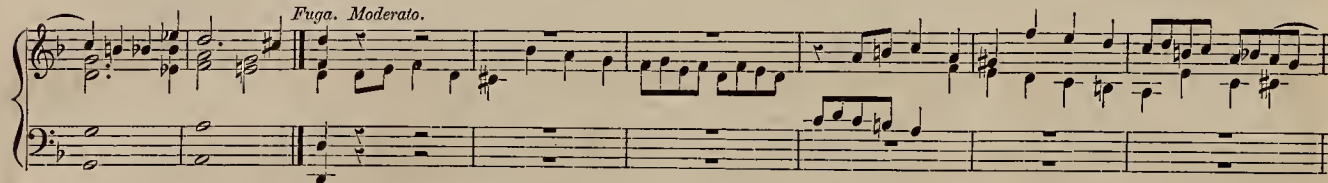
No. 30.

*Andante.**p*

The musical score for No. 30 is written in 3/4 time. It begins with a treble staff and a bass staff. The tempo is marked *Andante.* and the dynamics include *p* (piano), *Rit.* (ritardando), *a tempo.*, and *ritard.* (ritardando). The key signature has one sharp (F#). The piece ends with a double bar line.

VOLUNTARIES.

No. 37.

Largo.*Fuga. Moderato.*

VOLUNTARIES.

Three systems of musical notation for Voluntaries, each consisting of a treble and bass staff. The first system features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a supporting accompaniment. The second system continues the piece with similar rhythmic patterns. The third system concludes the voluntary with a final cadence, marked by a double bar line and repeat signs.

CHORAL.

"Cast thy Burden on the Lord."

No. 32.

Adagio.

pp

cres.

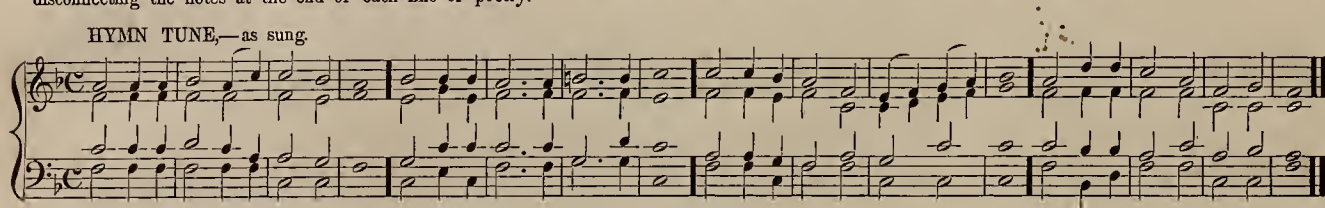
p

Two systems of musical notation for a choral piece. The first system is marked 'Adagio' and 'pp' (pianissimo). It features a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the piece, marked with 'cres.' (crescendo) and 'p' (piano). The notation includes various musical symbols such as notes, rests, and dynamic markings.

CHURCH MUSIC.

The ordinary manner of writing common church music is with four staves for the Treble, Alto, Tenor, and Base, without a separate brace for the Organ part. It is necessary to be able to read the music from the four staves, in order to accompany the voices well. Some hooks are so arranged that the Tenor has the uppermost staff, with the Treble next above the Base; others with the Treble at the top. The arrangement is generally indicated with the first tune in the book. The *Tenor* notes are to be played invariably an *octave lower than they are written*. You may take any good book of psalmody in your possession, and learn each tune in the order of the pages; then you will soon be able to read the music from the four staves with ease. Where you cannot reach all the notes, you may play the chord in the position nearest to which it is written. It will be well to be able to play either with two parts in each hand, or with three parts with the right hand, so as to play the Base in octaves, when you choose. It is the custom for organists to connect the notes of the three lower parts, separating the Treble notes as they are written, disconnecting the notes at the end of each line of poetry.

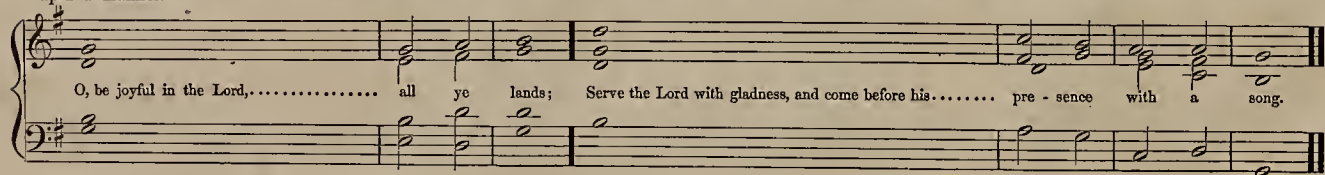
HYMN TUNE,—as sung.



The same tune, as generally played upon the organ.



The CHANT is the simplest form of Church Music, and the organist has only to keep with the voices. The first note is called the *chanting note*, and the number of words vary according to their division; the half notes which follow are sung in time. Chants should not be executed in too rapid a manner.



INTERLUDES.

The object of an interlude is simply to give the singers a short resting place between the verses of a hymn. It should not be longer than the last line of the tune, and all display should be avoided. A few examples are given in the two following pages, which may be well for you to learn. You should strive to make your own interludes, by trying to play in the style of the hymn tunes which are sung. As it would not be convenient, while playing in church service, to turn to this book for an interlude, the number is limited. Play them in different keys.

In order to pursue the subject further, you should study the science of Harmony, which will enable you to extemporize and compose your own pieces.

INTERLUDES.

No. 1. No. 2. No. 3.

Three short musical pieces for the parlor organ. No. 1 is in C major, 2/4 time, consisting of a single melodic line. No. 2 is in C major, 2/4 time, consisting of a single melodic line. No. 3 is in C major, 2/4 time, consisting of a single melodic line.

No. 4. No. 5. No. 6. No. 7.

Four short musical pieces for the parlor organ. No. 4 is in D major, 3/4 time, consisting of a single melodic line. No. 5 is in D major, 3/4 time, consisting of a single melodic line. No. 6 is in D major, 3/4 time, consisting of a single melodic line. No. 7 is in D major, 3/4 time, consisting of a single melodic line.

No. 8. No. 9. No. 10. No. 11.

Four short musical pieces for the parlor organ. No. 8 is in D major, 3/4 time, consisting of a single melodic line. No. 9 is in D major, 3/4 time, consisting of a single melodic line. No. 10 is in D major, 3/4 time, consisting of a single melodic line. No. 11 is in D major, 3/4 time, consisting of a single melodic line.

No. 12. No. 13. No. 14. No. 15.

Four short musical pieces for the parlor organ. No. 12 is in D major, 3/4 time, consisting of a single melodic line. No. 13 is in D major, 3/4 time, consisting of a single melodic line. No. 14 is in D major, 3/4 time, consisting of a single melodic line. No. 15 is in D major, 3/4 time, consisting of a single melodic line.

No. 16. No. 17. No. 18. No. 19.

Four short musical pieces for the parlor organ. No. 16 is in D major, 3/4 time, consisting of a single melodic line. No. 17 is in D major, 3/4 time, consisting of a single melodic line. No. 18 is in D major, 3/4 time, consisting of a single melodic line. No. 19 is in D major, 3/4 time, consisting of a single melodic line.

INTERLUDES.

No. 20. No. 21. No. 22. No. 23.

No. 24. No. 25. No. 26. No. 27.

No. 28. No. 29. No. 30. No. 31.

No. 32. No. 33. No. 34. No. 35.

No. 36. No. 37. No. 38. No. 39.

MODULATIONS FROM THE KEY OF C, TO OTHER MAJOR KEYS.

The methods of Modulating from one key to another are innumerable, and a few only are here given. It will be a good exercise to transpose these into other keys, as from G to A \flat , from G to A, &c.

From C Major to D \flat .

To D Major.

To E \flat Major.

First system of musical notation showing three modulations from C Major. The first part is for D \flat Major, the second for D Major, and the third for E \flat Major. Each part consists of a treble and bass staff with chords and melodic lines.

To E Major.

To F Major.

To F \sharp Major.

Second system of musical notation showing three modulations from C Major. The first part is for E Major, the second for F Major, and the third for F \sharp Major. Each part consists of a treble and bass staff with chords and melodic lines.

To G Major.

To A \flat Major.

To A Major.

Third system of musical notation showing three modulations from C Major. The first part is for G Major, the second for A \flat Major, and the third for A Major. Each part consists of a treble and bass staff with chords and melodic lines.

To B \flat Major.

To B Major.

F Major to G \flat Major.

Fourth system of musical notation showing three modulations from C Major. The first part is for B \flat Major, the second for B Major, and the third for F Major to G \flat Major. Each part consists of a treble and bass staff with chords and melodic lines.

F to G Major.

F to A \flat Major.

F to A Major.

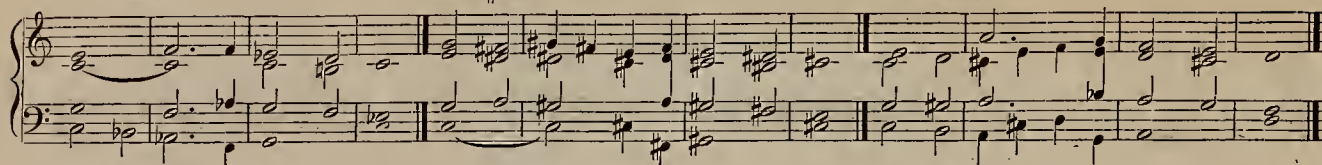
Fifth system of musical notation showing three modulations from F Major. The first part is for G Major, the second for A \flat Major, and the third for A Major. Each part consists of a treble and bass staff with chords and melodic lines.

MODULATIONS FROM C MAJOR TO OTHER MINOR KEYS.

To C Minor.

To C# Minor.

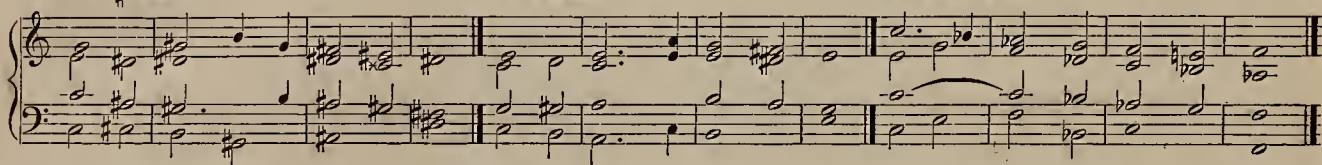
To D Minor.



To D# Minor.

To E Minor.

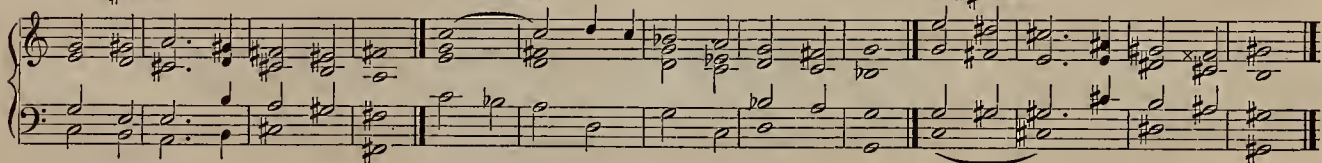
To F Minor.



To F# Minor.

To G Minor.

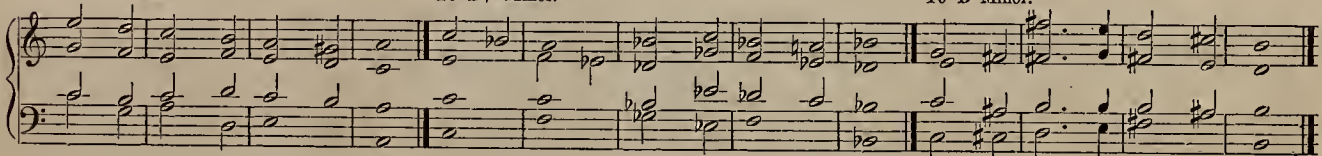
To G# Minor.



To A Minor.

To Bb Minor.

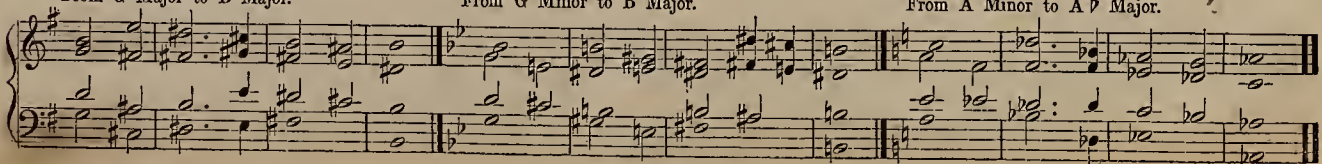
To B Minor.



From G Major to B Major.

From G Minor to B Major.

From A Minor to A b Major.





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